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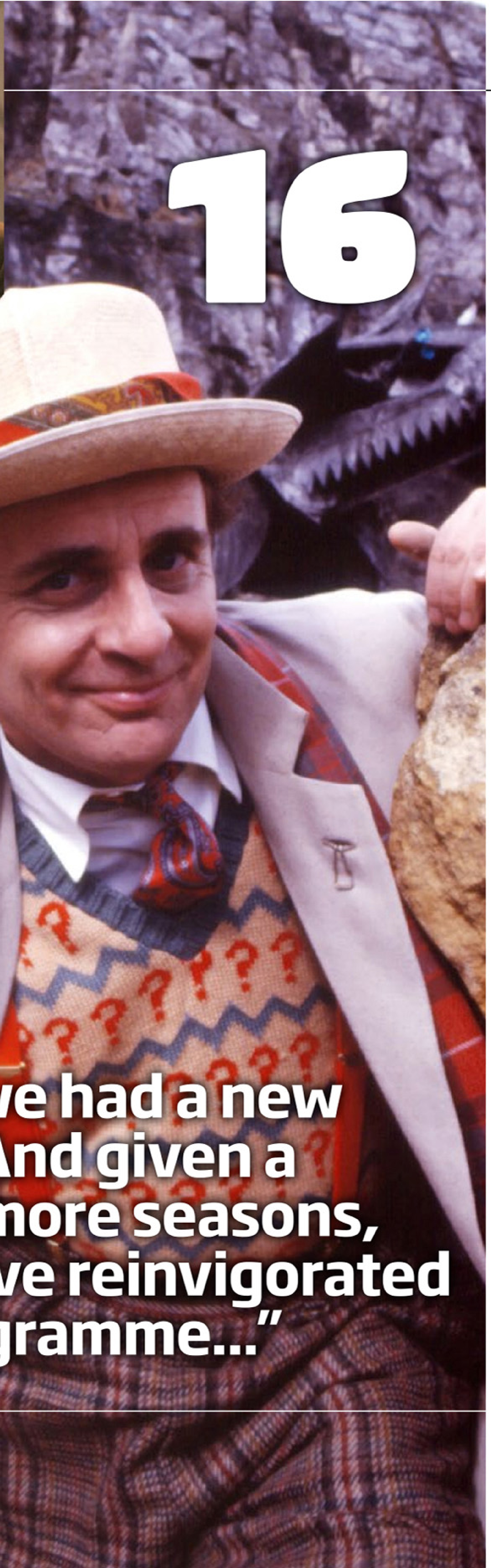

"I think we had a new vision. And given a couple more seasons, we'd have reinvigorated the programme..."

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LETTER FROM THE EDITOR

Build high for happiness!

As you might have spotted, we're celebrating the Sylvester McCoy years this issue, as we present the first of three special articles where 1980s script editor Andrew Cartmel tracks down the writers of the three seasons that he oversaw, to find out their thoughts about their episodes now, particularly in light of *Doctor Who*'s twenty-first-century success.

Looking back at the Seventh Doctor's era now, I think it was an extraordinarily creative time for the show. Not all of it works completely – as I know Andrew and his team would be the first to admit – but there are so many big ideas, and so much invention and flair and style. What strikes me as being particularly fascinating, in retrospect, is just how much the *Doctor Who* of the late 1980s seems to connect with the *Doctor Who* of more recent times. Brilliant (and in my opinion, very underrated) stories like *Paradise Towers* and *Delta and the Bannermen* don't feel a million miles away from tales like *Gridlock* and *Voyage of the Damned*, with their strange insular communities and gangs of alien space tourists. The characters are real, and vibrant, and they all have a past. That goes for *Battlefield* too – which hints at a future history between Morgaine and the Doctor. Ancelyn, Mordred and Bambera – these are all characters who feel like they live and breathe for much longer than the 100 minutes that they appear on screen.

I love how the McCoy era hints at a darker Doctor, who keeps secrets from his companions, and plays longer, more dangerous games – just as we've seen more recently with Matt Smith's incarnation. What *is* the secret that Lady Peinforte has found out about him in *Silver Nemesis*? Is it the same secret that he will take to his grave, as talked about more recently in *The Name of the Doctor*? Well, almost certainly! Why *did* the Daleks and the Time Lords end up locked in combat during the Time War? Well, surely the Hand of Omega being sent into Skaro's sun and destroying the planet in *Remembrance of the Daleks* will have played its part in triggering subsequent events! That's what I particularly love about this era of *Doctor Who* – it dovetails beautifully into the *Doctor Who* that we have on our screens today.

If you find yourself wanting some old *Doctor Who* to watch this weekend, why not dig out the complete Sylvester McCoy era? I think you'll be very pleasantly surprised...

Tom

STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"This is one area where people really disagree: Does each successive Doctor, as he regenerates, *die*...?"

MARIA SCHMIDT asks: Madame Kovarian died in the aborted timeline, but what eventually happened to her and her Chapter in the 'real' timeline? Did they all return to Trenzalore to see that their plans had failed? And if they did, were they killed by the Daleks, or punished by Tasha, or anything else? But if they didn't, what happened to them and where did they end up?

Yes, you're quite right. Frances Barber hadn't clocked that Kovarian, logically, is still alive, till we did the commentary track for *The Wedding of River Song*. Yes, you lucky people, you can hear that moment AS IT HAPPENED!! Anyway, the whereabouts of Madame Kovarian remain a terrible mystery. Will she return to menace the Doctor again? Will she ever resume her once happy marriage with Tasha Lem (just a thought, but imagine the domestics!). Perhaps, but let's be honest: if Amy Pond, River Song, and a two-thousand-year-old Centurian who blows up Cyber fleets for emphasis were all pissed off with you at once, you might stay quiet for a bit.

ANDY BACKHOUSE asks: You once said the rudest joke you snuck in to an episode was the 'rubbish beard' in *Time Crash*. Have you gone any ruder since?

Um. There's the title *The Big Bang*. I knew, when I wrote it, that this was the night that River Song was conceived aboard the TARDIS, so, you know, bit of Scottish sniggering there. Actually, thinking about it, that joke is far too rude for *Doctor Who*. I apologise.

IM FOULKES asks: If the Doctor used up the final regeneration of his (first) regeneration cycle in *The End of Time*, how was he able to heal River's wrist with regeneration energy in *The Angels Take Manhattan*?

He had enough regeneration energy to fix a wrist, but not rebuild a whole body. Just like the Tenth Doctor wasn't wasting a whole regeneration when he grew a new hand.

PATRICK SPROULL asks: In the 2012 episodes, there was a new part of the TARDIS glimpsed – a sort of spider's web in the wall that was never explained. Could you shed some light on it please?

When Michael Pickwoad came on as designer, he decided to make the existing TARDIS set a 360 degrees affair. Till then, there had been a gap, which limited our camera angles. Hence, the web!

JOSH O'DARA asks: What was your reason for not including more of Christopher Eccleston's features in John Hurt's regeneration into Eccleston?

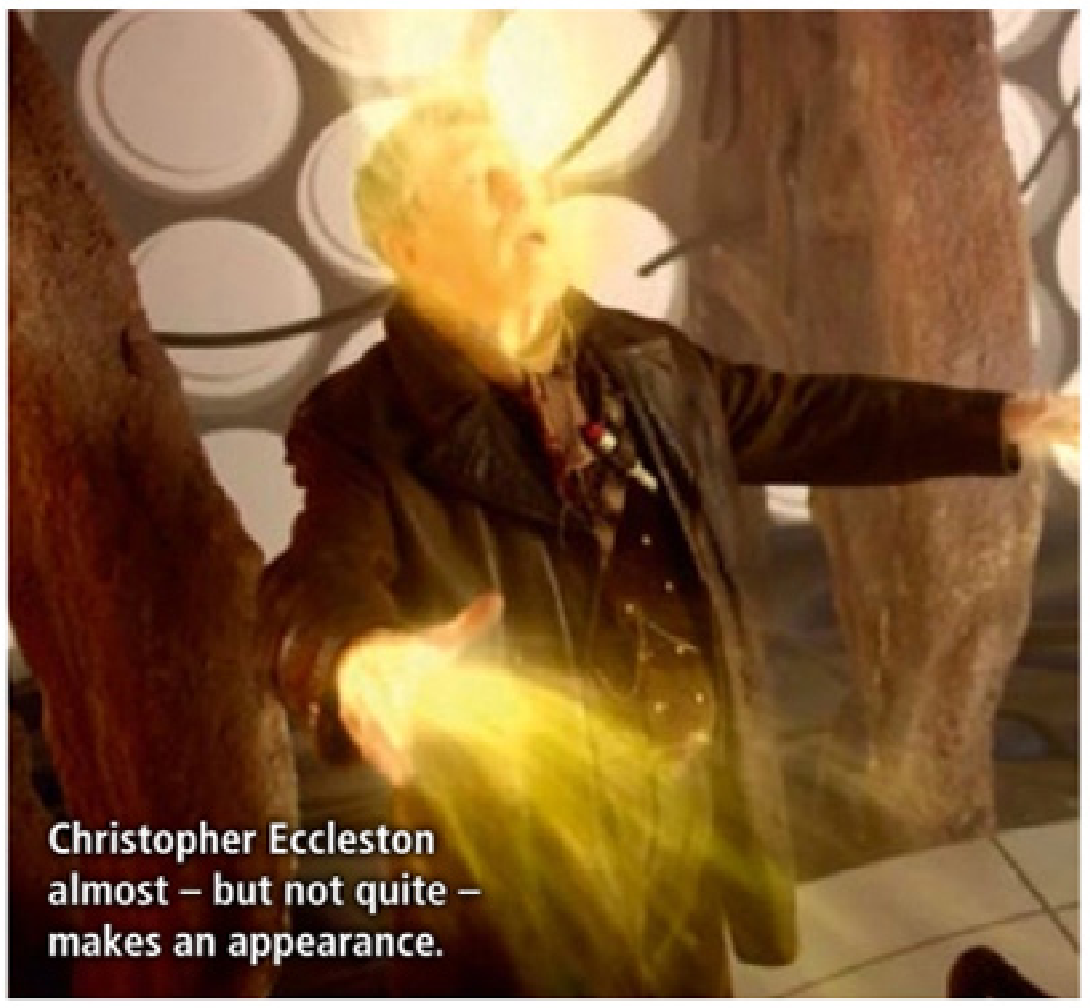
Human decency. It was one thing to include him among all the other archive Doctors, as they flew in to save the day – in fact, it would have been disgraceful to have left anyone out – but placing him in that scene might have given the impression he'd actually turned up for filming, which would have been crossing the line. Not taking part in the 50th was a difficult decision for Chris, taken after a lot of thought and with great courtesy, and not respecting his wishes would have been grossly unprofessional and disrespectful to a good man and a great Doctor. Number 9 may not have turned up for the celebrations, but there would have been no party without him.

Where is Madame Kovarian these days? Hiding from the wife, maybe...?

ADAM HUGHES asks: How do you go about writing a regeneration scene? How do you write the final lines for the Doctor and the opening lines for a new Doctor?

Ahh, good question. Is there a greater responsibility for an old *Doctor Who* fan, than Doctors changing guard on your watch? To be honest, the first lines of the new bloke are fairly easy. A bit of fun, a bit of charm, and not really the new Doctor yet. In my head, that's still the old guy, babbling out of a new mouth, and that's the whole fun of the thing. But the final lines... oh, what to say?

You know, I think this is one of the few areas where people really disagree about *Doctor Who*. Properly disagree, I mean – not the whole classic or clunker nonsense, cos we all love all of it really, that's why we're here. Actual, real, grown up disagreement. Because here's the thing – does each successive Doctor, as he regenerates, actually die?



Christopher Eccleston almost – but not quite – makes an appearance.

For me (and this is in no way definitive, just my view, just an old fan talking) the answer is no. Regeneration is not death: it's way more frightening than that.

A while ago (don't worry, I'm not really digressing) I was talking to my little boy, as we cleaned our teeth. He was standing on a pile of books so he could see in the mirror and he looked at me, envying my height.

"One day we'll *both* be grown ups," he said.

"Well. One day, you'll be a young man and I'll be an old man, but yes."

"Why will you be old?"

"Time will pass, we'll get older. You'll get bigger, I'll get greyer."

He thought about this. "I don't want to get bigger."

"You'll be big and strong and you won't mind, I promise. You won't even remember saying that."

It was supposed to be comforting, but he just looked frightened, and thought for a moment. And he said, "If you promise not to get old, I'll promise to stay a little boy."

Moments like that stay with you – but little boys do not. He's fourteen now, a rugby player, looming over his mother and strong enough to lift me clean off the floor. And, no he doesn't remember a word of that conversation. So that little fella, cleaning his teeth on a stack of books, where did he go? Not dead, not at all, but gone from this world all the same. He's living the very future he was so frightened of, and he doesn't mind a bit.

That's what it's like for the Doctor, I think, and for every one of us: life goes on, but not *this* life. You haven't always been who you are now, and you won't always be. You're not one person, you're a whole committee standing behind one name. There's Toddler You, and Teenage You. There's Ambitious Young You getting very cross with Middle-aged You, who can't stop laughing. Passing judgment from the future, there's a Grumpy Old Git, or a Wise Old Sage, depending how the wind blows. We are different people all through our lives – it's the price we pay. For the Doctor, that price is paid in one explosive moment, but it's the same thing really: the same fearful change. Physician, heal thyself! Regeneration, like so much that is so powerful in *Doctor Who*, is just our ordinary lives told as a fairy tale.

So that's what I try to think about, in writing those moments. That's what I believe regeneration is, and what it isn't.

But if you don't believe something completely different, I shall be *very* disappointed. DWM

If you have a question for Steven, email it to *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

New writers on board for new series!

Two writers new to *Doctor Who* will be contributing scripts to this year's new series starring Peter Capaldi and Jenna Coleman.

The first writer, **Peter Harness**, has previously written episodes of *City of Vice*, the TV movie *Frankie Howerd: Rather You Than Me*, and three episodes of the British version of *Wallander*. He has also adapted Susanna Clarke's best-selling novel *Jonathan Strange & Mr Norell* as a seven-part TV series for the BBC, which is being directed by *Doctor Who* director Toby Haynes and due for broadcast later this year.

"*Doctor Who* is really the reason that I became a writer, or indeed, became anything, in the first place," Peter tells **DWM**. "I'm overjoyed, thrilled and terrified that, after 35 years of trying, I've finally convinced someone to allow me to write for the show itself. It's an honour to be telling a rather crazy story for Clara and a wonderful new Doctor; and it's a joy to be working with such a talented and generous team. I hope you enjoy it."

Ben Miller, a villain for Episode 3!

The other new writer is **Jamie Mathieson**, who is no stranger to science-fiction and fantasy having written four episodes of BBC Three's *Being Human* along with three episodes of its spin-off series, *Becoming Human*. He also wrote for the *Dirk Gently* TV series, based on Douglas Adams' series of novels, and the script for the movie *Frequently Asked Questions About Time Travel*.

Jamie tells **DWM**, "Writing for *Doctor Who* is an honour. And a joy. And a huge pressure. And very, very cool. And a chance to shine in front of the biggest audience I have ever had. (Or fall flat on my face, but let's not dwell on that.) And I am going to do my damnedest to knock it out of the park. (I mean come on, if you don't go into writing anything with that as your aim, you're not a writer. With *Doctor Who*, that goes doubly so.) A nice bonus of all of this is that I am now the coolest Uncle in the world. To not only my niece and nephew, but also to a bunch of my friends' kids. And I can finally show them something I've written that doesn't have any swearsees or disemboweling. Okay, maybe a little..."

As this issue of **DWM** goes to press, the first three blocks (comprising the first six episodes) have finished recording, with Block Four (comprising Peter Harness and Jamie Mathieson's new scripts) about to go in front of the cameras at the start of May.

Following last issue's casting announcements, the BBC has confirmed that **Ben Miller**, best known as one half of comedy duo Armstrong and Miller with Alexander Armstrong, is guest-starring in Episode 3, written by Mark Gatiss.

The TARDIS is about to embark on new adventures...

© REX

"As a committed Whovian I cannot believe my luck in joining the Twelfth Doctor for one of his inaugural adventures," said Ben, shortly after his casting was confirmed. "My only worry is that they'll make me leave the set when I'm not filming."

Showrunner Steven Moffat said, "Mark Gatiss has written us a storming villain for his new episode, and with Capaldi in the TARDIS, we knew we needed somebody special to send everybody behind the sofa. It's about time Ben Miller was in *Doctor Who*!"

DWM wins the ACE Circulation award!

Following its record-breaking ABC figure earlier this year of a 26% year-on-year increase in its circulation to 36,151, *Doctor Who Magazine* had cause for further celebration at the 2014 ACE Press Awards held at the Museum of London.

Panini UK and **DWM** won the ACE Award for Circulation Excellence by a Monthly Magazine at the awards ceremony, held on 27 March 2014.

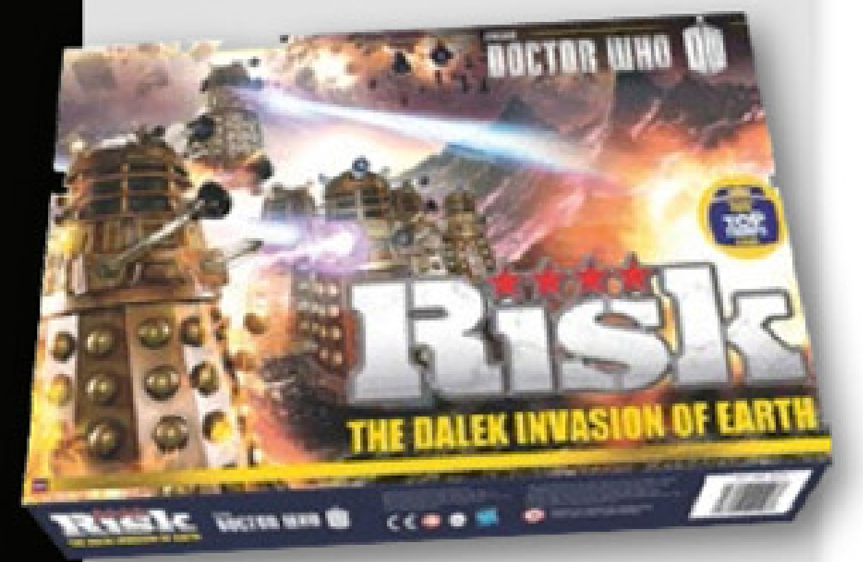
Circulation Manager, Katie Wilkinson says, "The 50th anniversary last year presented a fantastic opportunity to grow sales and extend reach to bring in new readers and expand onto new platforms. Through product innovation, marketing at trade, in print, at events and increasingly via social media **DWM** was able to successfully achieve circulation excellence throughout 2013. This award recognises this achievement and we are really proud of the win."

Legacy Upgrade

Tiny Rebel Games has released a series of new updates for its *Doctor Who: Legacy* game app available on iOS and Android platforms. The updates include over 20 hours of additional gameplay, a new 'Perk' system to further customize teams with new abilities, over 60 new player designed achievements in the achievement system, five 'end game' expert mode levels with guaranteed drops, the ability to purchase episodes of the show via iTunes, Amazon, or Google, new art, new allies, new enemies, and new abilities. See *www.tinyrebelgames.com* for further details.

Doctor Who Risk

A *Doctor Who*-themed version of the classic empire-buidling game, Risk has been released. Each player takes the role of one of five warring Dalek factions who are competing against each other to find an ancient and all-powerful artefact, hidden somewhere on Earth. *Risk: The Dalek Invasion of Earth* is available in the UK exclusively through Forbidden Planet for £39.99.



Fantom Events

Fantom Films will be hosting two new *Doctor Who*-themed events later this year. 'The Exterminators – a celebration of the Daleks' takes place at the George IV public house in Chiswick on 22 June. Subtitled 'Dalek Invasion of Chiswick 2014 AD', the event will feature Mark Strickson, with further names to be announced.

Pandorica at Future Inn in Bristol on 26-28 September, features appearances from Louise Jameson, Sarah Sutton, Katy Manning and a rare UK appearance from costume designer Alexandra Tynan – or Sandra Reid as she was known in the 1960s when she worked on *Doctor Who*.

Kate O'Mara

Kate O'Mara as she appeared in 1987's *Time and the Rani*.

Actress Kate O'Mara died on Sunday 30 March, following a short illness. Kate played Time Lord villain the Rani in two *Doctor Who* adventures between 1985 and 1987, as well as the 30th anniversary *Children in Need* Special *Dimensions in Time*.

Born Frances Meredith Carroll, Kate O'Mara made her film début as Merrie Carol in the 1956 film *Home and Away*, before adopting her more familiar acting name and moving onto TV and stage roles throughout the 1960s, with guest roles in *Adam Adamant Lives!*, *Z Cars* and *The Avengers*.

In 1970 O'Mara made two memorable appearances in the Hammer Horror films *The Vampire Lovers* and *The Horror of Frankenstein*, and in 1975 was cast as Jane Maxwell in popular BBC drama *The Brothers*, appearing alongside future Doctor Colin Baker. 1981 saw the actress appear as a regular in the first series of the shipbound soap *Triangle*, and four years later she made her *Doctor Who* début.

In the 1985 story *The Mark of the Rani*, O'Mara was reunited with Colin Baker, as the Sixth Doctor encountered fellow Time Lord adversary, the Rani. The actress made her mark on the series, proving an extremely popular sparring partner for the Doctor with fans, and it was only a matter of time before the return of the Rani.

That return would not be for another two years, in *Time and the Rani*, battling a new Doctor in Sylvester McCoy's first adventure as the Seventh Doctor. Between *Doctor Who* appearances, O'Mara had found time to appear in two series of American super soap, *Dynasty*.

Kate O'Mara was always a busy actress with prominent roles on TV series including *Howards' Way*, *Bad Girls* and *Benidorm*. She returned to the role of the Rani in 1993 to battle multiple Doctors – and the *EastEnders* cast – in *Children in Need's Doctor Who* Charity Special *Dimensions in Time*.

DWM will pay full tribute to Kate with a special feature later in the year.

John Hurt's Doctor comes to BBC Books

BBC
DOCTOR WHO
WAR CHANGES EVERYONE
EVEN THE DOCTOR
ENGINES OF WAR
GEORGE MANN

BBC Books will tell the story of the Doctor's Time War incarnation – the surprise new version of our hero who rejected the name 'Doctor' and was played by John Hurt in the 50th Anniversary Special *The Day of the Doctor* – in a new hardback novel to be published this summer. *Engines of War* is a new adventure written by George Mann.

"I was utterly bowled over. Honoured and privileged, too," George tells **DWM**, whose previous contributions to the *Doctor Who* books range are the novel *Paradox Lost* and the Krynoid-featuring *An Apple a Day* in the recent *Tales of Trenzalore* ebook. "It's a bit of a dream gig, and it came on the back of having written the Trenzalore story, which in itself was a great opportunity to write something with a very tangible connection to the TV show. It felt a bit like being handed the keys to the kingdom!"

"He immediately became one of my favourite Doctors," George continues. "After all, it's John Hurt! I loved the tone that John brought to the performance; the slightly weary, angry Doctor, different from anything we've seen before, but still 'Doctorish', still recognisably the character we've all come to know and love. It was something I was very keen to try to capture in the book."

George – who also writes the *Newbury & Hobbes* series of Victorian steampunk novels – outlines what readers can expect from this *Doctor Who* novel: "A new companion! Calculating Time Lords! New Dalek paradigms! It's a war story, at its heart, set against the backdrop of great turmoil and chaos. But it's also about the Doctor's personal journey, how he ends up where he is at the beginning of *The Day of the Doctor*. He's been through the wringer, and in *Engines of War*, he's not given any reprieve."

Editor Justin Richards tells **DWM**: "It's hugely satisfying to revisit a past Doctor in print these days, and always an event. But this time – what an event! We're excited to be bringing the Time War Doctor to BBC Books in his first non-televised adventure. He's a fantastically complex incarnation of the Doctor, and George has brought him to life superbly. It's brilliant stuff – exciting, thrilling, surprising, enlightening, and emotional. Classic *Doctor Who*, but also something entirely new."

Engines of War will be published by BBC Books on 31 July, priced £12.99.

Doctor Who nominated for a BAFTA!

The BBC Two drama written by Mark Gatiss and based on the origins of *Doctor Who, An Adventure in Space and Time,* has been nominated for the Best Single Drama award by the British Academy of Film and Television Arts.

In addition, *Doctor Who* itself is one of the contenders for the *Radio Times* Audience Award. The winner in this category will be decided by the public who are able to cast their votes via the *Radio Times* website. Voting closes on Thursday 15 May.

An Adventure in Space and Time was also nominated for awards in three categories of the BAFTA craft awards: Costume Design, Make Up and Hair Design, and Editing Fiction. Also nominated was *Doctor Who at the Proms 2013*, for the Entertainment Craft Team award.

The winners for the BAFTA craft awards were announced on Sunday 27 April, just after this issue of **DWM** went to press. The main BAFTA awards will be announced on Sunday 18 May.

An Adventure in Space and Time.

The Web of Fear DVD breaks Doctor Who sales records!

Record breaker: *The Web of Fear*.

The DVD of the previously missing 1968 story *The Web of Fear* was released in February, and shot straight to the top end of the charts, selling more than 15,000 copies in its first week of release.

As such, the story has become the fastest-selling *Doctor Who* release of a twentieth-century story, replacing the previous best-seller, *The Enemy of the World* – which had also, until recently, been missing from the BBC's archives, and released on DVD in November. The 50th Anniversary Special, *The Day of the Doctor*, achieved the overall highest first-week sales for a *Doctor Who* story following its release on DVD in December.

Since the *Enemy of the World* and *Web of Fear* episodes were returned to the BBC and announced last October, there have been many rumours about missing episodes of *Doctor Who* (97 episodes from the 1960s are not held by the BBC, following the wiping of the original master tapes, and the junking of film copies). In particular, rumours have persisted on online forums that stories such as 1964's *Marco Polo* have been found, returned to the BBC, and even secretly restored, ready to be released on iTunes, in the same way as the *Enemy* and *Web* episodes. Further rumours have suggested that some missing episodes have been secretly viewed, in what are presumed to be 'technical screenings'. Others have claimed that plans are in motion for a 'big reveal' from the BBC – possibly around Easter time – with some episodes allegedly being 'ready to go'. With so many rumours circulating, **DWM** put them all to BBC Worldwide, in order to find out the truth.

"Much as we'd love these rumours to be true, there is no truth to any of them," Philip Fleming [Head of Communications for Global Brands and Content at BBC Worldwide] tells **DWM**. "BBC Worldwide does not have any of the 97 missing episodes of *Doctor Who*, and none of them have been – or are being – restored for release.

"We were delighted to be able to bring *Doctor Who* fans *The Enemy of the World* and *The Web of Fear* last year, thanks to the fantastic efforts of Philip Morris and Television International Enterprises Archives. The press coverage generated by that find has led to a large number of unsubstantiated rumours about further discoveries of *Doctor Who* material. We're aware of these rumours, and are keen to set the record straight in the pages of **DWM**, as we don't want fans' hopes to be falsely raised. Naturally we continue to hope that all of the missing episodes are out there somewhere, waiting to be discovered and returned for the ultimate benefit of the fans."

Some rumours have suggested that the British Film Institute is in possession of missing *Doctor Who* episodes, and has been working on restoring them – but Dick Fiddy of the BFI tells us, "Whilst we remain optimistic about the possibility of further discoveries, I can confirm that the BFI is not in possession of any of the 97 still-missing episodes of *Doctor Who*. I only wish we were."

Television International Enterprises Archives also recently released a statement with regards to the rumours that are circulating: 'If any programmes do still exist, TIEA will endeavour to recover them safely, as with *The Web of Fear* and *The Enemy of the World*. However, as much as people want specific programmes found, wishing them into existence or starting rumours will not magically return them.'

If readers have any genuine information about the existence of missing *Doctor Who* episodes, please email us at *dwm@panini.co.uk*, and we will put you in contact with the BBC.

Meanwhile, there is still one previously missing *Doctor Who* episode that has never been released on DVD – *The Underwater Menace* Episode 2, which was recovered in 2011. The DVD release of *The Underwater Menace* is still scheduled for release later this year, and is set to bring the range of twentieth-century *Doctor Who* stories to a close. The disc will include the two instalments held by the BBC (Episodes 2 and 3), with the missing Episodes 1 and 4 reconstructed using audio soundtracks.

Series Eight confirmed for Jago and Litefoot!

DOCTOR WHO
JAGO & LITEFOOT

***Jago and Litefoot*, the popular audio drama series starring characters from *The Talons of Weng-Chiang*, returns for an eighth season in October. And this time the two infernal investigators have a song in their hearts…**

"At the end of Series Seven, we revealed that theatrical entrepreneur Henry Gordon Jago was hiring a brand new act," says producer David Richardson. "That act is The Scorchies, a race of alien puppets who like nothing more than to wreak havoc while singing showtunes. Fans of our range *The Companion Chronicles* may remember them from a story called *The Scorchies*, in which the Third Doctor and Jo Grant saved the world from death by a Saturday night Light Entertainment show."

Season opener *Encore of the Scorchies* takes the puppets to a new level, with a dark and macabre story by James Goss that includes a number of grand show-stopping tunes composed by Howard Carter, with lyrics by James and Howard.

"Howard Carter has provided an ambitious score for this," says James. "It's suitably full of classic Music Hall numbers, while also sounding like the Royal Philharmonic falling off a cliff. If you only buy one *Doctor Who* release about evil space puppets, then make it this one."

"This has been one of the most exciting and challenging Big Finish projects I have worked on," says Howard. "It was very important to me that this didn't end up as a normal story with a few songs casually sprinkled throughout; it had to feel like a full musical episode, and James' well-crafted and playful script gave me the scaffold around which I could structure my musical ideas.

One of the Scorchies.

The cast of West End stars that features in *Encore of the Scorchies* includes Jenna Russell (the Floor Manager in *Bad Wolf/The Parting of the Ways*) who stepped straight from Stephen Sondheim's *Merrily We Roll Along* into the tiny shoes of Porcelain Polly, while Cameron Blakely and Sarah Lark fitted in the roles of Colonel Fuzz and Nancy before performing *Les Miserables* in the evening.

After its musical opener *Jago and Litefoot* returns to a more traditional footing with *The Backwards Men* by Andy Lane, in which the infernal investigators look into some worrying developments on the streets of London, which seem to be linked to mysterious men who walk… backwards.

Next up is *Jago and Litefoot and Patsy* by Simon Barnard and Paul Morris, in which the investigators have a new member in their team – namely the mudlark Patsy, played by Flaminia Cinque. Robert Whitelock (Mahler in *The Bells of Saint John*) plays Mulberry Gride.

And the series rounds off with *Higson and Quick* by Justin Richards, in which Ellie (Lisa Bowerman) and Inspector Quick (Conrad Asquith) leap to the fore when something goes very, very wrong indeed with Jago and Litefoot…

Stepson Finale

Toby Hadoke – comedian and occasional contributor to **DWM** – is due to give the last performance of his acclaimed one-man show, *My Stepson Stole My Sonic Screwdriver*, on Monday 19 May at 7.30pm at the Bollington Arts Centre in Cheshire as part of the Bollington Festival. Visit *bollingtonfestival.org.uk* for further details.

Toby has also announced that a DVD release of *My Stepson Stole My Sonic Screwdriver* and its equally acclaimed predecessor, *Moths Ate My Doctor Who Scarf* is currently being prepared. A release date is yet to be announced.

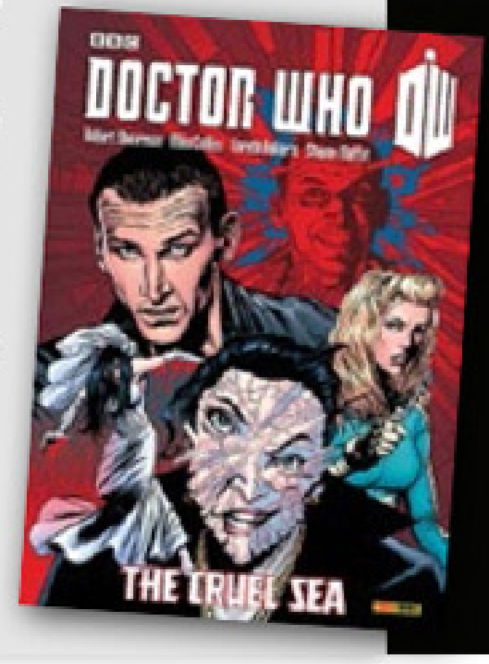
Colin will appear at the DWAS event in June.

Myth Makers

The *Doctor Who* Appreciation Society will be holding a special Myth Makers convention on 1 June to celebrate the making of *Doctor Who*. The event, which will be held at the Riverside Studios in Hammersmith, will feature appearances from Sixth Doctor Colin Baker, script editor and author Terrance Dicks, composer Dominic Glyn, and visual effects designer Mike Tucker. Visit *dwasonline.co.uk* for futher details.

The Cruel Sea

Panini Comics is to release *The Cruel Sea*, the complete collection of all four of the comic strip adventures of the Ninth Doctor originally published in the pages of **DWM** in 2005 – *The Love Invasion* written by Gareth Roberts, *Art Attack* written by Mike Collins, *The Cruel Sea* written by Rob Shearman, and *A Groatsworth of Wit* written by Gareth Roberts. As well as the comic strip stories, the prose story *What I Did on My Christmas Holidays by Sally Sparrow*, written by Steven Moffat and originally published in the *Doctor Who Annual 2006*, will also be included, as well as the comic strip story *Mr Nobody* written by Scott Gray, from the same Annual. *The Cruel Sea* will be available from 19 May, priced £13.99.



BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

Red Carpet News

■ **Matt Smith** was reunited with **Karen Gillan** on the red carpet for the première of *Oculus* at LA's TCL Chinese 6 Theatres on 3 April ahead of its 13 June UK opening. A decision on ABC pilot *Selfie,* starring Karen as Eliza Dooley, going to series is due in May. Matt plays for England in Soccer Aid aiding UNICEF on 8 June at Old Trafford against the Rest of the World captained by *The Doctor's Wife*'s **Michael Sheen**, with a live ITV screening. **Arthur Darvill** ends his run as Guy in *Once* on 10 May. He performed with the cast and presented at the Olivier Awards at the Royal Opera House on 13 April. In September, he provides the voice of Victor Frankenstein in Big Finish's *Frankenstein*.

Baker's Dozen

■ **Colin Baker** stars as James Bridges in *Mog Bridges* at the Malvern Festival Theatre from 15 to 19 July (Box Office 01684 892 277). He lent his voice to the comedy *A Dozen Summers* in which he plays the Narrator of a traditional children's film hijacked by two children. The film previews in July/August ahead of a UK limited cinema release on 1 September.

Awful Currency

■ Showtime's *Penny Dreadful*, featuring **Billie Piper** as Brona Croft, airs from 11 May to 29 June (Sky Atlantic in the UK). The Royal Shakespeare Company DVD of **David Tennant**'s *Richard II* arrives on 6 May, while his villain in *Postman Pat: the Movie* reaches cinemas on 23 May. David provides the voiceover for new Xbox game *Kinect Sports Rivals*.

An Unearthly Forecast

■ Aurally acute viewers of BBC One's *Shetland* heard the dulcet tones of **Peter Capaldi** as an uncredited radio weather forecaster in *Blue Lightning Part One* on 8 April. Peter has signed the pledge wall of oldest UK children's charity, Coram (Pledge for the Invisible Children via *coram.org.uk*).

Beyond Bannerman Rd

■ **Tommy Lawrence Knight** (formerly Thomas Knight) who plays *Waterloo Road*'s Kevin Chalk, will be reunited with his *Sarah Jane Adventures* co-star **Yasmin Paige** in an E4 eight-part original murder mystery drama series, *Glue*, commissioned by **Piers Wenger**, set for autumn broadcast. Yasmin plays Annabel in forthcoming rites of passage feature film, *Chicken*, while her *SJA* father **Joseph Millson** is Major Ross in BBC Two's historical drama *Banished*, starring **MyAnna Buring** and **Russell Tovey**. Gita Chandra actress **Mina Anwar**, who is Mrs Mukherjee in BBC One's *Happy Valley* with **Euros Lyn** a director, plays Roshana Salim in upcoming BBC One supernatural thriller *Remember Me*.

Tommy Knight in *Waterloo Road*.

Village Getaway

■ **John Simm** plays on-the-run copper Marcus Farrow in the imminent ITV drama *Prey*. He reprises John Middleton for Series Two of BBC One's *The Village*, filming in Derbyshire until July, with **Derek Riddell** a prospective 1923 Labour MP. Simm reads *The View from the Back* by The Coral's keyboard player Nick Power (via Soundcloud).

Captain's Face-Off

■ **John Barrowman**, whose recording of *Pressure Pad* Series Two completes on 5 May, hosts the first series of ABC's *Sing Your Face Off* airing two episodes per Saturday from 31 May to 14 June. Barrowman also reprises Malcolm Merlyn as *Arrow* Season Two concludes.

John Barrowman hosts *Pressure Pad*.

A happy reunion for Karen Gillan and Matt Smith, at the première of the film *Oculus*.

© REX

Cross Grows Beard

■ NBC's 10-part **Neil Cross** Blackbeard drama *Crossbones* launches on 30 May. He has adapted *The Day of the Triffids* for Mike Newell to direct, while a Russian version of *Luther*, titled *Klim,* transplants the action to Saint Petersburg. Tom Hiddleston stars in director **Ben Wheatley**'s adaptation of JG Ballard's *High-Rise*, which he directs in June.

Broad Trophy Cupboard

■ *Broadchurch*, which has received multiple BAFTA Craft and Television Awards nominations, was named Best Drama Series on 28 March by the Broadcasting Press Guild. **Chris Chibnall** was named Best Writer and **Olivia Colman** Best Actress. *Broadchurch* also collected the Drama Serial trophy on 18 March at the Royal Television Society Awards with Colman again taking the actress gong. At the same ceremony, **James Corden** won as co-writer of *The Wrong Mans*. **Simon Nye**, who wrote *Tommy Cooper: Not Like That, Like This* (21 April) and co-writes *Warren United* (to 27 May) is developing a hotel sitcom, *Private Parts*, with **Steven Moffat**'s mother-in-law Beryl Vertue.

Edna Doré in *Fear Her*.

Quickies

■ Tor Books publishes **Paul Cornell**'s *The Severed Streets* on 20 May. **Richard Clark** is a director on *The Crimson Field* starring **Suranne Jones** (to 11 May). **Graeme Harper** has recently swapped Holby locations from Cardiff's *Casualty* to direct Elstree's *Holby City*. **James Strong** is the director of BBC One's three-part 1996 Manchester bomb aftermath drama *From There to Here*, featuring *The Snowmen*'s **Liz White** as Joanne (due to be shown in May). The 1996 TV Movie director **Geoffrey Sax** directed ITV's *Endeavour: Neverland* (20 April). *Paradise Towers* author **Stephen Wyatt** adapted *The Divine Comedy* for Radio 4. All three of *Survival* writer **Rona Munro**'s *The James Plays*, premièring at the August Edinburgh Festival before a transfer to London's Olivier Theatre follows in September, will occasionally have same-day performances. The National Theatre Shed's *Yellow Face* features *The Waters of Mars*' **Gemma Chan** and *Destiny of the Daleks*' **David Yip** (5 to 24 May).

Obituaries

■ **Glyn Jones**, writer of *The Space Museum*, and who also played Krans in *The Sontaran Experiment*, died on 2 April aged 82. **Derek Martinus**, who directed *Galaxy 4*, *Mission to the Unknown*, *The Tenth Planet*, *The Evil of the Daleks*, *The Ice Warriors* and *Spearhead from Space*, died on 27 March aged 82. **Martin Friend**, who played Styggron in *The Android Invasion*, died on 14 March aged 82. **Roger Milner**, who was the apparitional Anicca in *Kinda*, died on 22 February aged 88. **Edna Doré**, who played Maeve in *Fear Her*, died on 11 April aged 92. **DWM**

UNLOCK THE MYSTERIES OF THE IMPOSSIBLE GIRL...

BBC
SPECIAL EDITION
DOCTOR WHO
AGAZINE
THE OFFICIAL GUIDE
TO THE 2013 SERIES
panini magazines

ON SALE NOW!

GALAXY FORUM

DOCTOR WHO
PAUL McGANN

The dreaded Daleks, the irrepressible John Levene, memories of Kate O'Mara and making up your own mind… it's your letters!

Welcome back! **DWM 471**, which celebrated 50 years of the Doctor's deadliest enemies, the Daleks, got a lot of you thinking…

UNDEFEATABLE!

After reading your feature about what makes the Daleks so memorable, I was reminded of a small niggle which has been worrying me since the start of the 2005 series of *Doctor Who*. Ever since *Dalek*, the Doctor has seemed incapable of defeating his arch enemies with any clear or reasonable plan.
In *Dalek* it is Rose who changes this Dalek's emotions, leading it to its own suicide. It is also Rose who destroys the Dalek fleet in *The Parting of the Ways* and without her the alien menace would not have been defeated in *Doomsday*. Luck is the only reason the Daleks are beaten in *Evolution of the Daleks*, and it's the mysterious force of the DoctorDonna that wins the day in *Journey's End*. *Victory of the Daleks'* problem of Bracewell exploding is solved by Amy, and the Dalek in *The Big Bang* is fended off by River. Oswin solves the Dalek situation in *Asylum of the Daleks*, it takes three Doctors to get rid of one battered up Dalek in *The Day of the Doctor*, and his latest encounter was resolved with help from the Time Lords! It would be nice to see Doctor Number Twelve reveal an exciting and genius plan towards the end of his first Dalek story which will prove to us that twenty-first century Doctors still have it in them to the defeat the oldest and greatest of foes.

HARRIS KLISKEY (14) EMAIL

TEXT IN!

Message us from your mobile!

- **'SAW'** Love the wraparound cover of **DWM** 471. I can imagine the Dalek saying "98-99-100. Coming, ready or not!"
- **MARK LINDSEY EARLEY** For me the Daleks' appeal lies in their representation of dehumanising automation and 'Dark Satanic Mills'. I would like to see dirty, oily daleks in dark, bombed-out corridors. Let's see Daleks doing their dirty work to an Industrial Metal soundtrack.
- **JOHN HUGHES** RIP Derek Martinus – and thank you, sir, for giving us *Spearhead from Space*. Still my favourite story, you helped shape a classic.
- **LUKE SMITH** Kate O'Mara has sadly passed away. I propose we watch both of her stories each year to remember the great, evil Gallifreyan chemist. And we shall call it 'The Rani Day'.

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.

DALEK OBSESSION!

DWM 471's feature on the Daleks was the highlight of my day, week, month, perhaps year. The article *We are the Daleks* brought back memories of eight-year-old me. At that time, I had just discovered *Doctor Who*, and was captivated – not by the Doctor or the TARDIS, but by the Daleks. I was Dalek-obsessed. I was also very much interested in history, specifically the Second World War. I recognised the Daleks as parodies of the Nazi regime. This made them even more fascinating to me. I thought – and still do – that the Daleks were the most terrifying thing ever.

CALUM ROBERTSON EMAIL

I really enjoyed your recent Dalek-themed issue. It was beautifully presented with some amazing insights into the iconic creations, and an impressive look at their first appearance. I look forward to the possibility of similar issues for the Cybermen and Sontarans.

KEITH TUDOR ROMSEY

Oswin's Dalek – was it right in saying that the Doctor has made the Daleks stronger?

STAR LETTER

I've never really subscribed to the idea that you can't have *Doctor Who* without the Daleks; but I want to suggest we wouldn't have the Doctor as we know him without the Daleks.

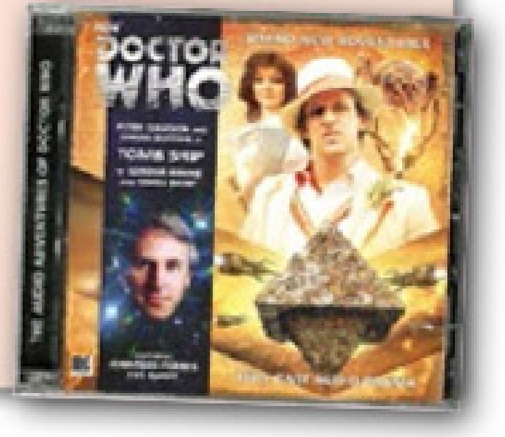
Let's face it, when we first meet the Doctor he is a little bit cruel and a little bit cowardly. It's only once he's seen the Daleks lay a trap for the Thals and is faced with the prospect of venturing back into the Dalek city that we start to see his heroic side emerge.

In later years the Daleks come to represent the polar opposite of everything the Doctor does. Where the Doctor travels the universe to experience different cultures, the Daleks travel the universe to exterminate them.

Almost 50 years after their first appearance, the Oswin Dalek told the Eleventh Doctor, "We have grown stronger in fear of you." It's only fair. After all, isn't that what he did on Skaro all those years ago?

MARK DONALDSON EDINBURGH

Mark's letter wins him a copy of *Tomb Ship*, a new audio adventure for the Fifth Doctor. It's available from *bigfinish.com* price £14.99 on CD or £12.99 to download.



A DALEK WRITES…

I just have to say the Nick Briggs' interview with David Graham in **DWM** 471 has to be the funniest article that has ever graced the mag. Nick's interjections nearly had me spilling tea on the pages, I was chuckling so much. He is far too modest as well, as his Dalek voices have added whole new dimensions of frisson and fear to the show since 2005. I've been lucky enough to work with him a couple of times (as a Dalek operator) and will never forget the brilliant inflexions he used to convey evil on *Asylum of the Daleks* in particular, trying out subtly different intonations in each take to maximize the threat and add colour and depth to twisted Dalek dialogue. A really nice bloke in person too.

MICKEY LEWIS EMAIL

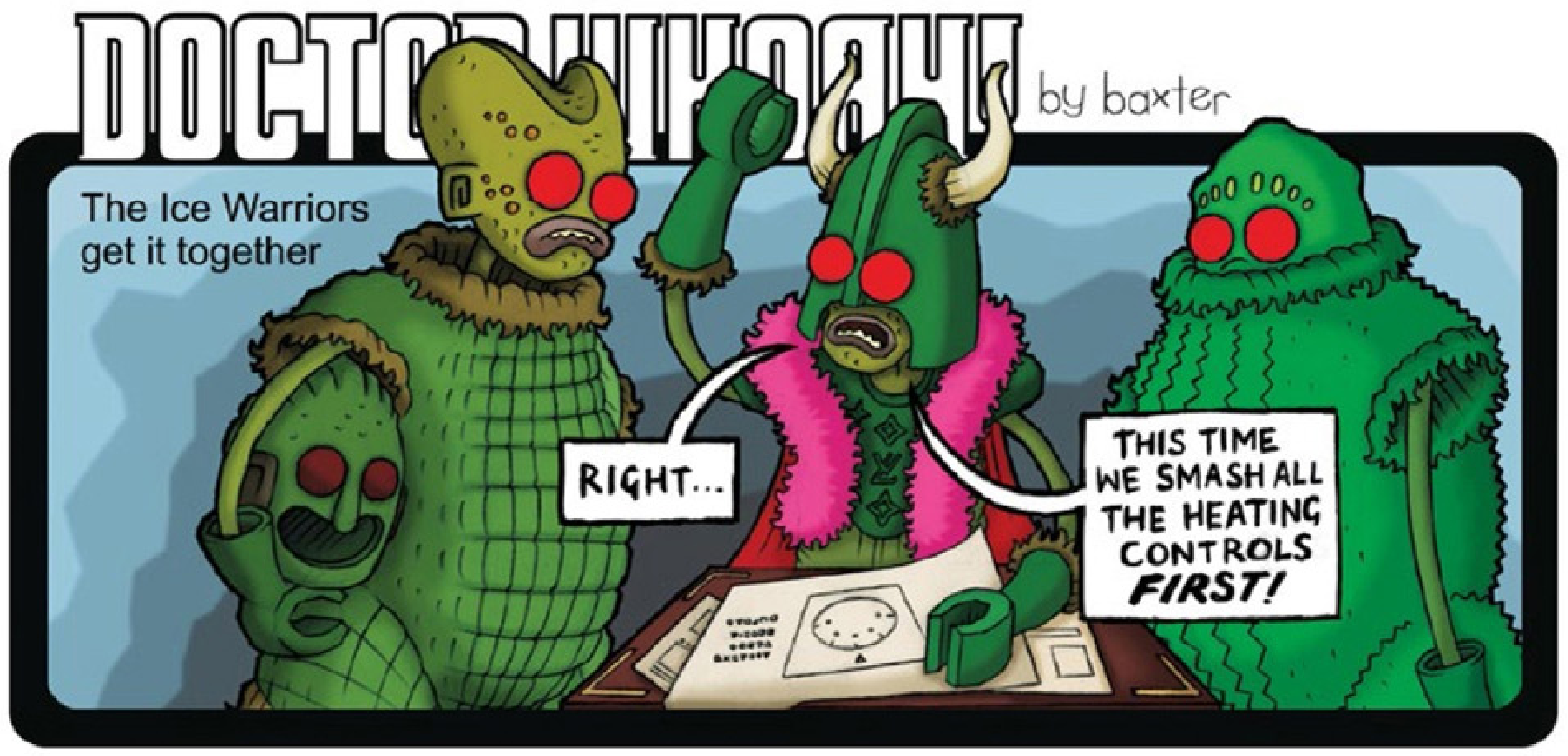
DWM 472 featured an interview with the actor who played series regular Sergeant Benton in the 1970s – Mr John Levene…

LOVE FOR LEVENE

Thank you for a truly wonderful and life-affirming interview with John Levene. He has a great affection for the show and 'his family' during his time as Benton but what shines throughout the interview more than anything is his affection for his fellow man and how much he will go out of his way to do 'what is right' in life. This more than anything makes him a unique human being. Growing up, Benton was one of my very favourite characters, seeming the most honest and brave of men, thrown into fantastical situations. It is clear that Benton is modelled on the man himself.

Throughout the interview John shares with us his issues with confidence and self-doubt and how grateful he is to *Doctor Who* for changing his life. Can I be the first to say that it should be us that is grateful to John for bringing such joy into our lives. I hope he knows how much he is held in our affections.

PARIDE FORTE Worcestershire


DOCTOR WHOAH!
by baxter
The Ice Warriors get it together
RIGHT…
THIS TIME WE SMASH ALL THE HEATING CONTROLS FIRST!

SEND YOUR LETTERS TO… Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

I am so pleased that an interview with John Levene has finally been printed in **DWM**. As a recent fan of the Pertwee/UNIT years, I was fascinated about the person who brought Benton to life. After watching the feature *Living with Levene* on *The Claws of Axos* DVD, I could see how little confidence John had at the time which I could relate to as I felt like that when I was younger. I loved realising that it was Jon Pertwee who nurtured and encouraged Levene to believe in himself.

Thanks for another brilliant insight into one of the people who worked on the show in one of my all time favourite eras; it was an epic era! Love you, Levene!

LOUISE POND EMAIL

I'm sure that after that wonderful revealing John Levene interview that I can't be alone in just wanting to give the guy a huge hug and say, "Yes you are loved and are a national treasure responsible for so many happy, joyous memories." Quite simply this was one of the best interviews I have ever read in **DWM** – revealing, funny but also simultaneously sad. The 'Bring Back Benton' campaign begins here.

CRAIG TURTON LONDON

John Levene – what a guy!

I loved the interview with John Levene! It's great that he still has so many memories of the 'good old days'. I've always enjoyed scenes that contained the Brigadier, Benton and the Doctor, they were a trio, and you can see the kind of relationships they had with each other. I love the scene where the Doctor 'overpowers' Benton in *Invasion of the Dinosaurs*. Levene was trying to make it as believable as he could, and forgot to put his hands out to soften the fall. Now that is dedication! What a great inspiration he is.

ISAAC REYNOLDS EMAIL

REMEMBERING KATE

I just wanted to pay tribute to the wonderful Kate O'Mara. To me, Kate was the ultimate *Doctor Who* guest star. Unbeatable. Her performances as the Rani were scene stealers and Kate always remained fiercely loyal to the role and to the series. It was a role she regularly referred to with pride in interviews, often bringing the series up if it wasn't mentioned in conversation.

Only recently, I had the opportunity to thank Kate for her contribution to the series when I met her at the BBC 50th anniversary Celebration event. Kate was delightful, gracious and clearly having a wonderful time catching up with fans, co-stars and even chatting with Graham Norton on BBC Radio 2. In a way, her appearance that day proved not only her swan song to the *Doctor Who* world but a fitting farewell to her accomplished and cherished acting career in general. It makes that 50th anniversary celebration that little bit extra special to me now.

The wonderful thing about *Doctor Who* is that it means the likes of Kate O'Mara will never be forgotten, she is forever fondly remembered as the Rani and for her many other charismatic roles – all of them scene stealers too! *Doctor Who* has lost another great performer, friend and ambassador – but she will always be loved.

PETER WILCOCK HIGHER WHITLEY

Back in 1986, my good friend Ian Fraser and I tried interviewing *Doctor Who* actors who performed at His Majesty's Theatre in Aberdeen. In one particular production, Kate O'Mara appeared with John Gillett (who played the Gravis in *Frontios*).

Having succeeded in obtaining John's interview we then thought as we were now inside the theatre, let's knock on Kate O'Mara's door to ask if she'd agree to be interviewed. A slightly startled Kate O'Mara (who was in her dressing gown) answered the door to be confronted by two equally startled and starstruck *Doctor Who* fans. She was immediately worried, and demanded how we got into the theatre. I think that she thought that we were from a newspaper! We burbled an answer and quickly understood that her answer to an interview was 'no'! We immediately scarpered thinking that she was going to call the police and we'd be arrested – we were both 16 at the time!

Then in 2008 or 2009, she was appearing again at His Majesty's Theatre, so I wrote her a letter apologising for the incident some 20 years earlier and explained why we were there and that it was a silly thing for us to do on our part. The week she was up, she actually phoned my house, and forgave us for our sins and explained that she'd been under a lot of pressure that week. She apologised herself, and wished me the best for my future. The one and only time that a star took the time to call me up! That phone call made my day.

I know that the last couple of years were tough on her personally and I only hope she's found peace.

I raise a glass to you Kate, you were truly magnificent.

EWAN MORGAN ABERDEEN ►

twitter

@DWMtweets

Join other **DWM** readers on Twitter!

- **@AlanMowat1998** Just finished *The Blood of Azrael* Part 3. I don't think a comic strip has scared me before, but that ending was terrifying. Amazing!
- **@ThatNeilGuy** I'm having such a great time reading about the Eighth Doctor in **DWM** 472. I'd better go rewatch *The Night of the Doctor* again!
- **@KalElelVigilant** Jago and Litefoot and the Paternoster Gang really should crossover some day, either on TV or on audio!
- **@hellothisisivan** Idea for a new *@dwmtweets* feature: a Target books reading group called *The Tome Team*.
- **@cerandor** On the bus a guy is wearing two pairs of glasses and reading **Doctor Who Magazine**. Suspect he might be an alien conducting research.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue…

THE PLANET OF DECISION!

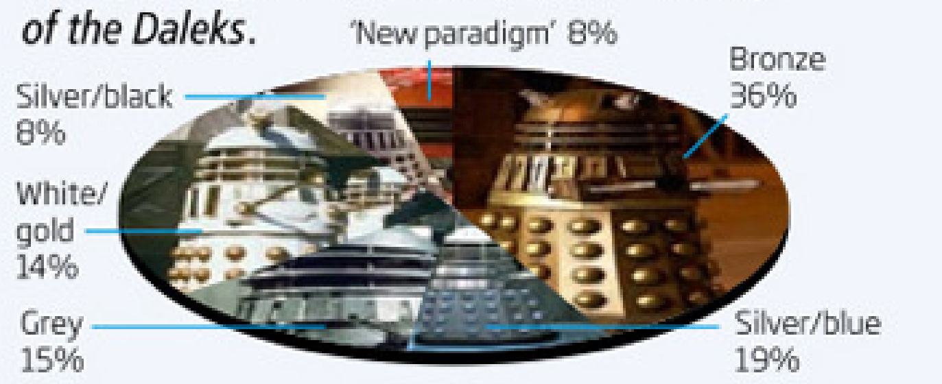
In tribute to the late Kate O'Mara, we'd like to know your favourite *Doctor Who* story in which she appeared as the amoral Time Lady, the Rani.

Will you choose her début in the Sixth Doctor story *The Mark of the Rani*, which saw her team up with the Master? Or *Time and the Rani*, in which she confronted the Seventh Doctor and impersonated Bonnie Langford? Or how about *Dimensions in Time*, with its trip to Albert Square and multiple Doctors? Simply visit this site to cast your vote:

tinyurl.com/dwmpoll17

The poll will close on 6 June, and we'll reveal the results in issue 475. There are no prizes – it's just for fun.

In **DWM** 471, we asked you to choose your favourite Dalek design. Exterminating the opposition with 36% of the vote were the bronze Daleks first seen in 2005. The original silver and blue Daleks from 1963 came second with 19%, followed by the grey and black 1970/80s Daleks (15%) and the white and gold 1980s Daleks (14%). In joint last place were 1974's silver and black Daleks and the 'new paradigm' introduced in 2010's *Victory of the Daleks*.



WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

In one of her earliest *Doctor Who* interviews, Mary Tamm talks to Noel Edmonds on *Lucky Numbers* about her forthcoming role. Search YouTube for: **Mary Tamm Lucky Numbers**

Doctor Who meets *Mr Bean* in this entertaining fan-made parody, which sees the last of the Time Lords take a well-earned break. Search YouTube for: **Doctor Who Holiday of the Doctor**

Karen Gillan and Matt Smith are surprised and delighted when a fan proposes to his girlfriend during a photo session with the stars. Search YouTube for: **Marriage Matt Karen Wizard**

A sublime and touching fan-made animation by the talented Chang Dai which celebrates every incarnation of the Doctor from the First to the Eleventh. Go to: **vimeo.com/80087215**

Fans from over 30 countries contribute to a remarkable video which sees some of *Doctor Who*'s greatest moments lovingly recreated. Search YouTube for: **CultBox's Doctor Who 50th Anniversary**

◄ Sadly, another actor we've lost recently is Martin Friend, who played Styggron in 1975's *The Android Invasion*...

FRIEND OF MARTIN

I was very saddened to hear of the death of Martin Friend, following the death of his wife and a short illness.

We had known Martin for some time through his family (his granddaughter Rachael is our Goddaughter). Martin was very proud of his time on *Doctor Who* and when *The Android Invasion* came out on DVD he very kindly agreed to meet up to sign the DVD and give a tirade of stories about working with Tom Baker and the team at the time.

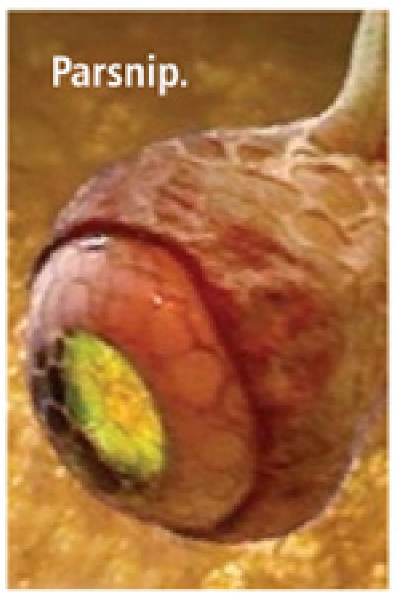
His daughter Anne is the proud possessor of personalised autographs from Tom Baker, Lis Sladen and Ian Marter, having attended some of the filming. We were also all delighted to see him appearing as clue Four Down in the **DWM** 469 crossword! Martin was typical of the best of the *Doctor Who* guest stars – willing to share the stories and honoured to be part of something so big and so special. It was a privilege to know him and to continue to know his family. May he rest in peace.

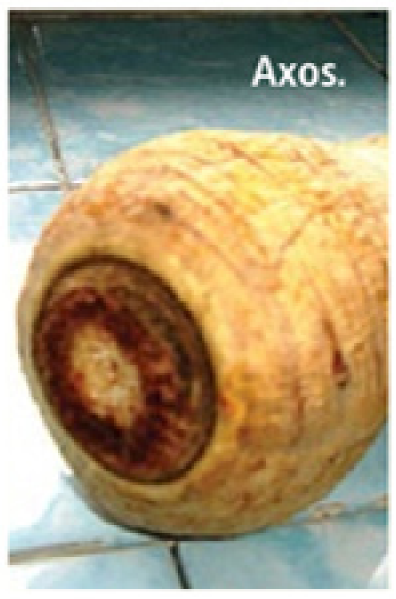
ANDY GREEN EMAIL

Onto some happier news now – this just in from a time loop near you...

THE EYE OF PARSNIP

I couldn't help noticing that this uncooked parsnip bears an uncanny resemblance to the Eye of Axos...


Parsnip.


Axos.

GUY THE ZYGON EMAIL

MORE DVDS PLEASE!

With the upcoming release of *The Underwater Menace* bringing the DVD range to an end, I was wondering, what about a range of DVDs that feature various *Doctor Who*-related shows/clips that may not get a release elsewhere? For example a 50 years-themed disc, with the various shows made to celebrate the show's golden anniversary such as *The Science of Doctor Who*, BBC Three's *The Ultimate Guide*, *The Five(ish) Doctors Reboot*, *The Culture Show* Special... perhaps even *The Afterparty*? Another release could feature the full-length versions of the various *Doctor Who Proms* since 2008 and the comedy sketches based around *Doctor Who*, with *The Curse of Fatal Death* as the centrepiece? What do fellow fans think?

GARETH MADDIESON EMAIL

Martin Friend as Styggron.

STOP APOLOGISING!

I appreciate that everyone is different, and maybe I am not in tune with other fans in terms of what a good episode of the series involves. However, I can't help but feel that the DVD releases often give perfectly good episodes a really hard time in their own extras and even inlay sleeves! I appreciate that the Myrka in *Warriors of the Deep* was poorly realised, but I don't think is was so bad that it warranted being mentioned on the inlay card of the DVD. I thought the story was fine!

I thought that while *Terminus* was the weakest of the Black Guardian trilogy, it was nonetheless a clever story and good exit for Nyssa. Why then do contributors seem to spend most of the DVD extras apologising for it?! The extras on these releases provide a fascinating insight and it's clear a tight budget alongside earlier technology, time constraints and other factors hampered some of the episodes. I can understand that this might affect your view on the show if you felt better could have been done without these factors, but I am a grown-up and I'm able to enjoy all these stories for what they are. I think the extra features should be honest, but there is no need to be so self-deprecating all the time. I have my own criteria to judge a good episode!

JENNIFER SHELDEN LEICESTER

Well said, Jennifer, there's no right or wrong. Everyone has their own opinions on what makes good *Doctor Who* – as we'll see next issue when **DWM** reveals the much-anticipated results of our 50th Anniversary Survey... See you then! **DWM**

ON THIS MONTH... 20 YEARS AGO

It's 1994, and there's some exciting film news in **DWM** 213. Or is there...?

DOCTOR WHO
MORE FREE POSTCARDS
PETER DAVISON

THE LATEST NEWS!

'Progress on *Doctor Who* Film at Lumiere?' read the enticing headline in *Gallifrey Guardian*. Exciting! Well, no, not really. 'The only news is... there is no news,' the report went on. Lumiere Pictures, which was developing a film, had gone silent in the midst of horrifying rumours that David Hasselhoff would be playing the Doctor. And whispers of a deal between BBC Enterprises and Steven Spielberg's Amblin Pictures for a new TV series were just that at this stage. Whispers. **DWM** kept fans up to date with all the non-breaking news as it happened...

JON ON TOUR

Meanwhile, Third Doctor Jon Pertwee was entertaining the crowds with a tour of his one-man show. Reader Elton L Townsend went along to a performanve and wrote to **DWM**'s Letters Page, *Timelines*: 'I was constantly enthralled, engaged and entertained by the abundant wit of *Doctor Who*'s eldest statesman as he took the audience on an intimate and hilarious tour (de force) of his life...'

Ah, Jon. We miss you!

SNAPPED!

DWM reached Episode 6 of *The Web of Fear* as it printed the telesnaps of the story for the first time. With shiny copies of *Web* sitting on DVD shelves today, it's strange to think that this used to be the only way to enjoy this episode in visual form. Hurrah for telesnap photographer John Cura!

DAVISON'S DELIGHTS!

Elsewhere, in an interview with **DWM** reporter Nicholas Briggs, Fifth Doctor Peter Davison revealed how he approached the part. "Even when I started making the series, I had no idea what I was doing with the character. I never have any idea what I'm doing! The best I can hope for is that I come up with a kind of bland, nondescript performance on day one of rehearsal, and something emerges over the course of time..." That man is far too modest...

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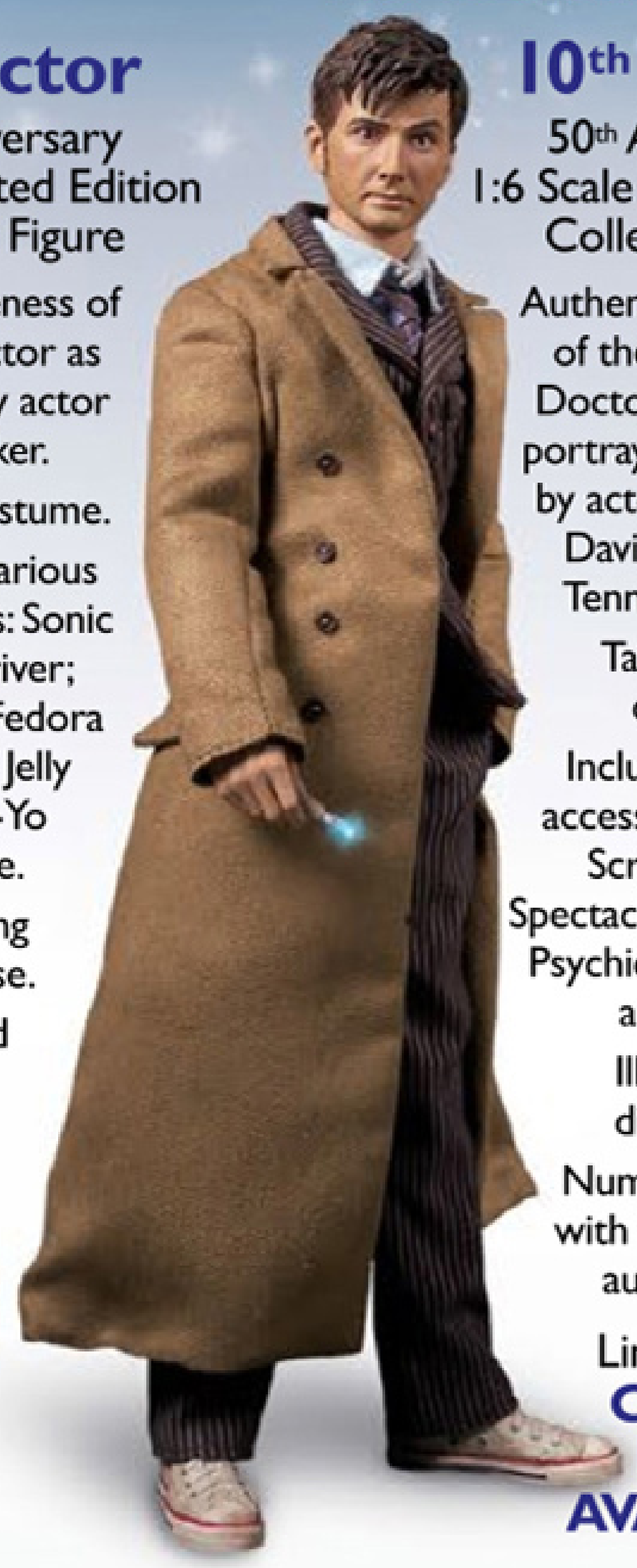

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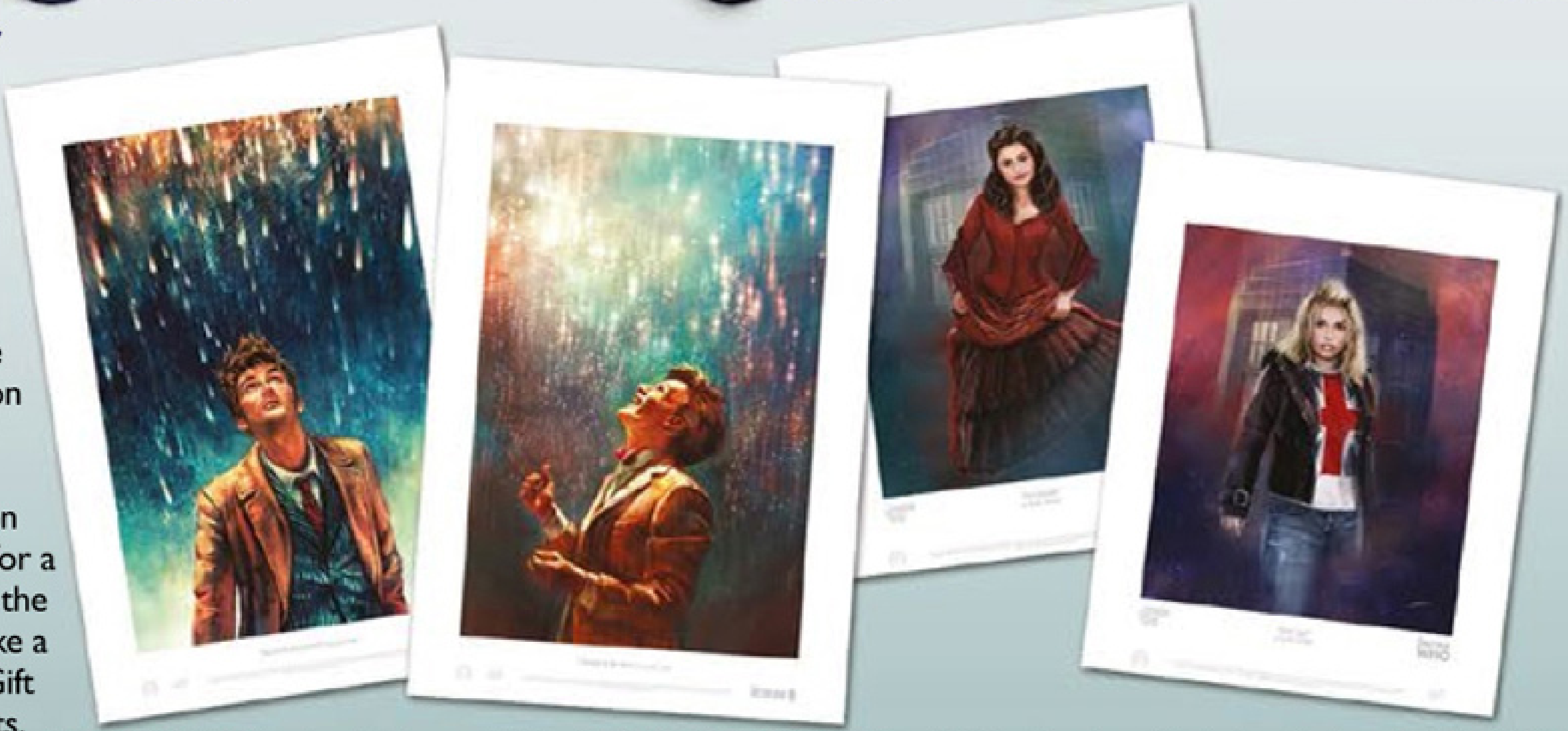

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THE CARTMEL MASTER PLAN

PART ONE

THE TEARING OF THE VEIL

Seventh Doctor-era script editor Andrew Cartmel goes on a 'Grand Tour' of his time on *Doctor Who*, looking at how he and his team reacted against what came before, and also how they may have influenced what came afterwards...

FEATURE BY **ANDREW CARTMEL**

It was a pleasure sitting down recently to talk with the writers I collaborated with during the Sylvester McCoy era of *Doctor Who*. I hadn't managed to stay in contact with all of them over the years, and some of them were unable to take part. But we had a remarkably full house, and all had fascinating things to say about the show both then and now – and how these two eras are connected...

TIME AND THE RANI

If you check any of the *Doctor Who* reference books, you will discover that I worked on the show as script editor for three seasons, starting with the first serial of Season 24 in 1987. But this doesn't really tell the full story...

I'd say that my tenure on the show really began with the *second* story of Season 24. Even though I'm credited as the script editor of the four-part story *Time and the Rani*, I'm not sure how far I'd push that claim. Certainly I was employed on the show, and certainly I worked as the script editor on that story. But if I'd actually possessed the proper authority of a script editor I would have had that story extensively rewritten or dropped it entirely.

© HELEN SOLOMON

The writers on *Time and the Rani* were Pip and Jane Baker, a husband and wife team. They were distinguished, experienced professionals with a substantial and impressive string of credits. They had worked on *Doctor Who* before and had created the Rani, a female Time Lord – or Time Lady – which was a very good idea and who was, as played by Kate O'Mara, a potentially excellent character.

Unfortunately I didn't like the episodes by the Bakers which I'd seen from the previous year's *The Trial of a Time Lord*. Nor did I like their new script. The story was certainly sound, but it didn't appeal to me. Nor did their characters, or their dialogue. The characters said things like 'earthling' and 'radiation wave meter' which smacked to me of dated, cod science-fiction. They also had a tendency towards dialogue which was pretentious ("Inaction is anathema!"), or melodramatic ("Incompetent fool!"). And they seemed to throw in every ten-dollar word they could think of: 'egalitarian', 'inert', 'debilitating', 'indolent' (twice). People, even people on other planets, just don't talk like that.

Andrew Cartmel on location for *Time and the Rani*.

© MIKE TUCKER

But Pip and Jane had helped out my producer John Nathan-Turner in the past, providing workable scripts when he was in a tight spot and he remained laudably loyal to them. He insisted that I worked with the Bakers. I phoned them to arrange our first meeting. Towards the end of our conversation, Jane Baker said, "But basically you like the script?" And I heard myself saying, insincerely, "Oh yes. Basically the shape of the script is fine." I hung up, feeling sleazy.

A couple of days later, I had my first meeting with Pip and Jane Baker. It didn't go well. I couldn't tell them the extent of what I felt were the problems with their script, because John was determined to go ahead and use it. On the other hand, they were unwilling to make the few changes I did suggest. They weren't exactly enthusiastic about listening to the ideas and opinions of a young, new, untried script editor. I might have been inexperienced, but I had definite ideas. How could I allow a script like that to go out in a series with my name on it? To my mind it was all wrong. My personal opinion was that their approach to *Doctor Who* was old fashioned.

Time and the Rani – a script with problems, thought Andrew.

The story involved a group of geniuses from history being abducted by the Rani. I suggested that instead of King Solomon, one of the historical geniuses should be Albert Einstein. I thought we could make dramatic play of his part in developing the atom bomb and thereby give the story some edge and relevance – the late 1980s was a time of paranoia about nuclear war. But Pip and Jane wanted Solomon. Indeed, they had written an end-of-episode cliffhanger around an old proverb about the wisdom of Solomon. He was asked to pass judgement on a case of two women, each one claiming to be the mother of a baby. Solomon offers to chop the baby in two so they can share it equally. Of course, the real mother reacts with horror at this suggestion and is thereby identified. In the Bakers' draft script we end the episode just as the axe was being raised over the baby. To be continued next week.

This would have been an expensive scene and would have involved building a special King Solomon set and costuming extras just for a brief anecdote. I might have been a young, new, untried script editor, but I knew the whole sequence was not only wasteful but utterly irrelevant – the Doctor and his companion weren't even involved in it. John agreed we should cut it.

I was given the tricky duty of telling the Bakers that it had to be dropped. When Jane learned the news she immediately decided to go over my head. She hurried to John's office to speak to him. She said they couldn't possibly substitute Einstein for Solomon in the script, because nobody knew the story of Einstein and his letter to Roosevelt about the dangers of nuclear war. "But Jane, I didn't know the *Solomon* story," said John softly, and that was the end of it.

So Einstein joined the cast of kidnapped geniuses in the script. ►

> "Pip and Jane Baker weren't exactly enthusiastic about listening to my ideas. To my mind their approach was all wrong."

◄ It was a hollow victory. This subplot was handled half-hearted and hardly registers. It's unlikely anyone noticed the scene about him signing a fateful paper concerning the atomic bomb and the fate of humanity.

Meanwhile Jane Baker kept on insisting on the reinstatement of lines that I'd cut. There were extended arguments because she wanted the word 'earthling' back in one of their speeches. But I felt bad when I saw how disappointed Pip was that one of his favourite scenes had to be dropped because of expense.

I felt even worse, though, about the scripts. They were not what I wanted for the show. And we were about to launch a new Doctor. During these script meetings we'd received some wonderful news.

We'd got Sylvester McCoy for the role.

A new era on *Doctor Who* was about to begin.

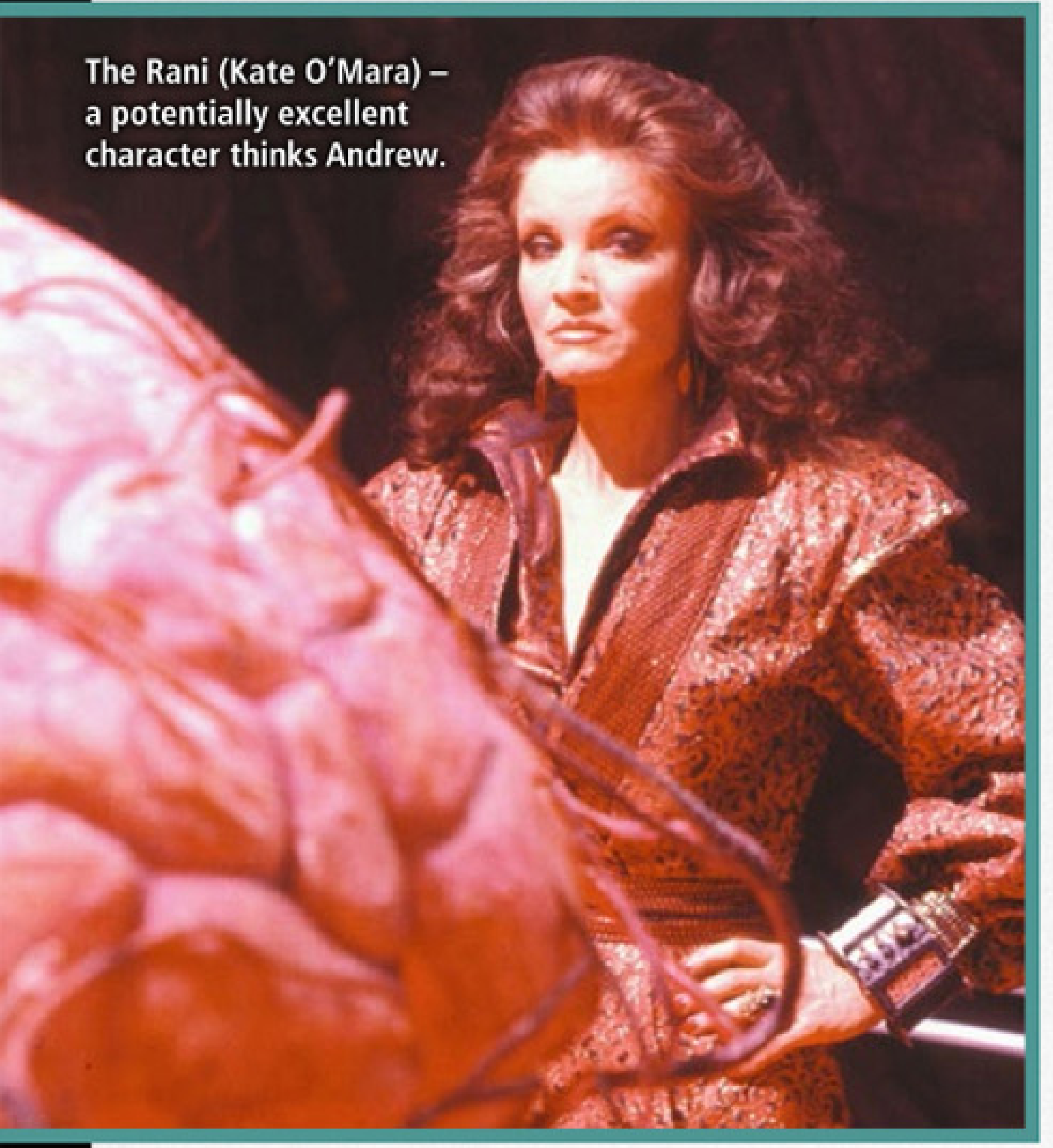
For those who admire *Time and the Rani* – and many do – I can take no credit for it. But equally, for those who don't like it, I refuse to take any of the blame! If I'd been more experienced and had more clout, I would have insisted on taking my name off those four episodes.

On Monday 7 September 1987, the first part of *Time and the Rani* was transmitted. The following morning, an agent whom I'd been talking to about new writers rang me up to chide me about the episode. "I thought you were one of the good guys," she said. "How could you inflict that on us?" I couldn't argue with her.

Time and the Rani may not have been a hugely influential story on the modern era, but nevertheless there are some echoes of it to be found. The 2008 story *Planet of the Ood*, by Keith Temple, features a giant brain. I asked Keith about this and he told me, "It was Russell T Davies who said, 'Get a big brain in there somewhere!'" Which is an interesting parallel with *Time and the Rani*, because it was JN-T who had encouraged Pip and Jane Baker to include the big brain in their script.

And then Steven Moffat's 2006 episode *The Girl in the Fireplace*, with its damaged spaceship whose repair requires human body parts to be harvested, might seem to recall the collecting of geniuses to feed Pip and Jane's giant brain in *Time and the Rani*.

But by the time that story was broadcast my real work on the show had already begun with the first of those new writers I'd been looking for – Stephen Wyatt.


The Rani (Kate O'Mara) – a potentially excellent character thinks Andrew.

PARADISE TOWERS

I started by asking Stephen about his impressions of twenty-first-century *Doctor Who*.

"Is this going to be published? Oh dear. I haven't seen much. I saw some early episodes with Christopher Eccleston and David Tennant where they were doing some of the same things that we did – which was making fables for our time. Mark Gatiss did the story about the coronation of Queen Elizabeth II in 1953, *The Idiot's Lantern*, in which glop came out of all the people watching the coronation on television and ate their brains. Now, *that* is a story I would like to have written. Because it's funny, it's cheeky and it's subversive."

And it's also relevant to the real world?

"Absolutely. It's looking at that passive acceptance of institutions. As we did. For example in *Paradise Towers* we have a rule book that everybody obeys whether it's useful or not. The only slightly critical thing I would say about modern *Doctor Who* is that I worry sometimes that it might be a bit too self-referential. That is, you need to know a lot of backstory to understand what you're watching. I saw the 50th anniversary episode and because I haven't watched much else of the show recently there were chunks of it I didn't understand. Of course, because it was the anniversary I think you're entitled to be self-referential. But it is always a danger to go too far in that direction.

"And this is where we came in, Andrew. *The Trial of a Time Lord* – you're laughing as I mention it – required you to have a PhD in *Doctor Who* studies to understand anything that was going on, still less care about what was going on."

I didn't realise Stephen had seen *Trial*.

"I dipped into it. I probably saw bits of it when it was on, before I even met you. And I didn't understand a word of it."

This suggests you were aware of *Doctor Who*, out of the corner of your eyes so to speak, before you started writing for it?

"I'm old enough to have seen the first episode when it went out. And I was a huge fan of Hartnell and Troughton – Troughton was my favourite Doctor. I watched it religiously, but then A-Levels came along and I sort of lost interest. The Pertwee years are a complete blank as far as I'm concerned. I didn't see a single episode. But I did see some of the Tom Baker stuff."

So you were aware of some of the later developments in the show?

"Well, there was a television on in the house, or there was a television on in the hotel... it was out there in the culture generally. And then there was a friend of mine who was up to write a *Doctor Who*, Alan Drury, so I watched it then. I believe Chris Bidmead was the script editor."

This was *The Tearing of the Veil* (great title), a four-part story which was commissioned in April 1979 by Douglas Adams, who was then script editor of the show. When Chris Bidmead took over from Adams, he decided not to take it any further.

"It was a very good idea, with a Victorian setting, but it didn't fit in with the current thinking on the show. I think it would be much more up your street, Andrew."

Indeed it is. The story involved spiritualism and the supernatural and it opens with the TARDIS materialising during a séance. There are phoney spiritualists but genuine occult activity, deaths at a vicarage and at one point K9 is ripped to pieces by a poltergeist! Right up my street. Indeed it sounds similar in some ways to my Big Finish audio adventure *Winter for the Adept*, although I hasten to add I didn't know anything about Alan Drury's story before today. But back to Stephen's view of what constitutes classic *Doctor Who*...

Paradise Towers was inspired by Stephen Wyatt's fear of lifts.

"As I've said before, as a kid what I loved about *Doctor Who* was that it was about somebody who could go anywhere in any time and have adventures, and that to me has always been its appeal. It's what I loved about Hartnell and Troughton's stories. The mythology of Gallifrey and Time Lords and all that has never interested me at all. I think it was when we were doing *Paradise Towers* that the fans became upset with me because they thought I'd betrayed the spirit of the show – because I'd dumped all the mythology. But in my view I was going back to the essence of *Doctor Who* as I first saw it when I was a kid. I think they couldn't believe that none of that was there. If I'm correct, even *Time and the Rani* had some of this backstory."

Well, inevitably Gallifrey and the Time Lords were built into it because that was where the Rani came from...

"Yes, whereas *Paradise Towers* has no backstory about the Doctor whatsoever."

What really interests me about that is you've virtually repeated my manifesto about the Time Lords – my idea was always to minimise them, or at least to minimise the Doctor's connection with them so that he could be a powerful character in his own right. I wanted him to be unique and answerable to no-one. And this is effectively the approach you took right off the bat, as soon as you began writing for the show. But we never actually had a conversation about this, did we? It wasn't part of our planning or considerations for the story.

"Not that I recall. It's just that, because neither of us was interested in that stuff, it wasn't a starting point for us. In my case it was a definite negative reaction to how ingrown the series had become."

So, without thinking about it, we sat down and did exactly the right thing. I later consciously set about shaking off the shackles of past continuity from Sylv, but in a sense we'd done that from the start.

"Yes, simply because I wanted to write the show as it was when I was a kid. I have wonderful memories of those old *Doctor Who* stories. There were all those historical stories they did..."

Why didn't we do one?

"If we'd done a third story together, I believe it would have been an historical one. It's certainly what I would have gone for next. But when we first met up that would have been a leap too far. We were just looking for something that worked... so I suppose we stopped looking for ideas as soon as we dreamed up the notion of *Paradise Towers*. But we also chose that particular story because, certainly for me, I wanted to bring something of what passes for real life back into this enclosed bubble that *Doctor Who* had become. One of the chief inspirations for *Paradise Towers* was a visit the year before to a friend who was living in a tower block in the East End of London. I remember the lifts! Let me tell you about the lifts. They had no numbers for the floors on them. They were just tin boxes and you got into them. And you pressed a button and went up in them and a door opened and it may or not have been the floor you wanted! But kids would get in the lift and press at random seven or eight buttons and get out again. So when you got into the lift it had six previous instructions to complete and in the end, in despair, I got out on a floor at random and walked up the rest of the stairs. That was a key image for *Paradise Towers* – lifts and clowns, two of my great fears!"

Had the numbers for the lift been obliterated by years of use?

> "*The Idiot's Lantern* looks at that passive acceptance of institutions. As we did in *Paradise Towers*."
>
> **STEPHEN WYATT**

"Nothing as excusable as that. They hadn't thought to provide them. And there were no floor indicators inside the lift either. There was a number painted on the wall when the door opened, but that was it. And the lift on the right did the even numbered floors and the one on the left did the odd numbered floors. I'm so tired of reading that the main inspiration for *Paradise Towers* was JG Ballard's *High Rise*. There's no doubt it was one of the main reference points when we sat down and talked. In our first discussion you asked about science-fiction. I'm not a huge science-fiction buff, but I do like Ballard, and *High Rise* is a brilliant twisted image of our society. But as soon as you said, a tower block, that's a good idea and then I immediately started talking about this East End tower block I'd visited and that was it."

What were your impressions of the show when we were working on it, as opposed to the previous eras?

"It felt more creative and more free-wheeling and we were a group of writers working together with each other and with you. And when I finished writing *Paradise Towers*, I remember thinking, 'I've never had so much freedom in television to write what I wanted before and I will almost certainly never have so much again'."

But thanks to *The Greatest Show in the Galaxy*, you did.

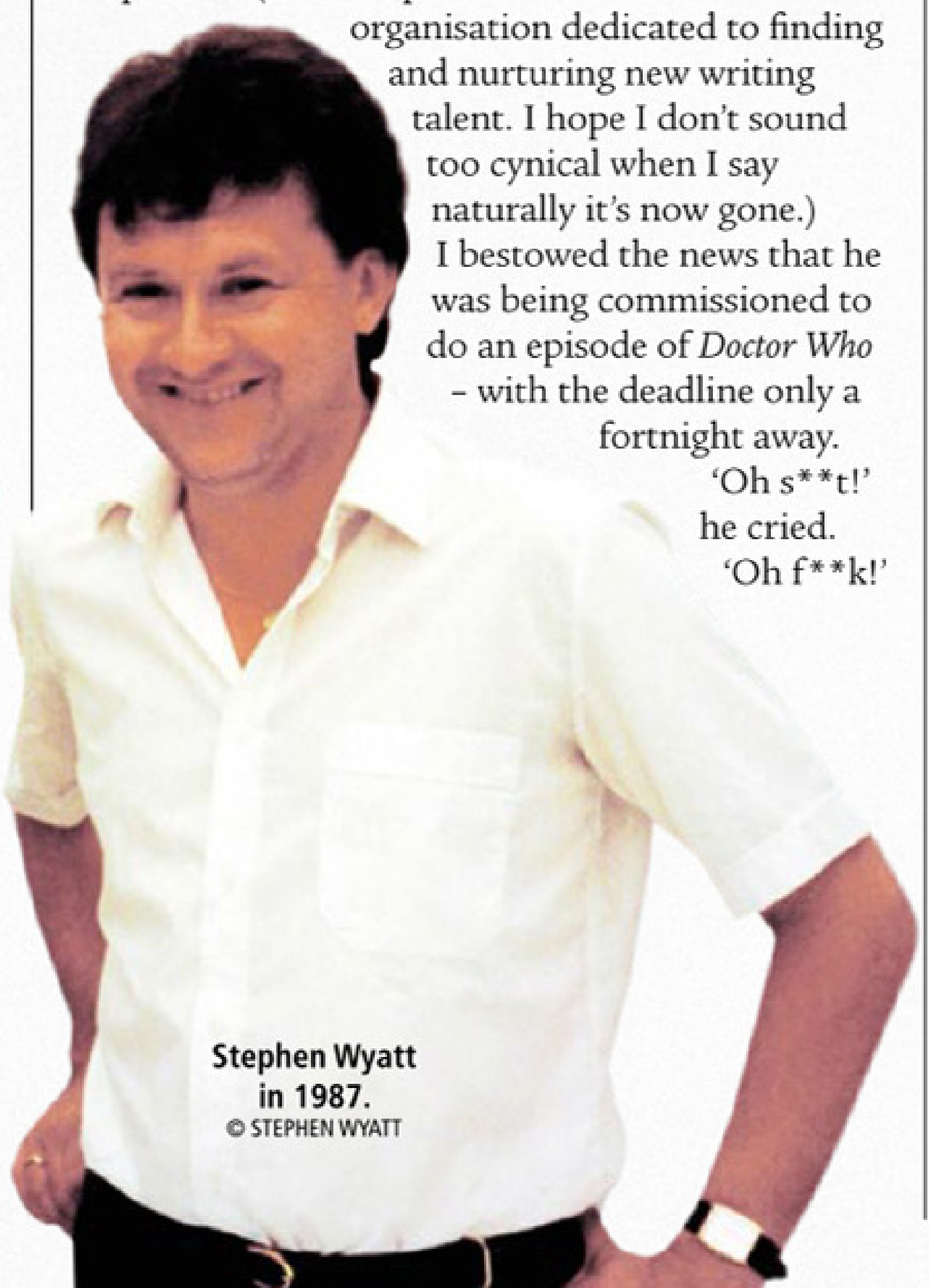
"Yes, but as you recall, since *Paradise Towers* had to be written so quickly, there were no synopses. There might have been a tentative one for Part One. But for Parts Two, Three and Four there were literally none. I just went away and wrote them – I'm pretty sure over two weeks. It might even have been one week, but that sounds ridiculous. It was partly because I was working at the Script Unit and had to clear the time, so I had to negotiate time off, but it was an unbelievably tight schedule."

I remember you wrote the dates in your diary while uttering a string of profanities.

"I always do my panicking in advance. Unlike the people who panic when it arrives."

It's interesting to see how closely our memories of those events fit with the account which I subsequently checked in my diaries for that period: Friday 30 January 1987. I rang Stephen to check on the spelling of his name; it was about to be typed on a commissioning brief. The following Monday, I dropped in on him in his office at the Script Unit. (The Script Unit was a wonderful organisation dedicated to finding and nurturing new writing talent. I hope I don't sound too cynical when I say naturally it's now gone.) I bestowed the news that he was being commissioned to do an episode of *Doctor Who* – with the deadline only a fortnight away.

'Oh s**t!' he cried. 'Oh f**k!'


Stephen Wyatt in 1987.
© STEPHEN WYATT

'Don't panic, Stephen.'

'I like to get my panicking out of the way at an early stage,' said Stephen, and began flicking through his diary.

A week later, he dropped in and delivered his first draft of the first episode. He left me to read it on my own. I sat turning the pages and laughing aloud, all alone there in the early morning BBC corridors. On Tuesday 17 February John Nathan-Turner gave me the thumbs-up for Stephen's script, which was the best news in a long time.

So, I asked Stephen, had he found that having no synopses for *Paradise Towers* was liberating?

"Well, yes, in *The Greatest Show in the Galaxy* there was a much longer preparation and discussion period. I have copies of the synopses I did... there were six or seven draft proposals for the story. Partly simply because we had the time, but partly because we were flailing around. JN-T had given us a title and we head to work with that as our premise. We went through all sorts of false starts, a very computerised version – the Whiz Kid was originally a computer nerd and the circus was much more high tech... There is quite a large paper trail and there was no paper trail at all for *Paradise Towers*."

In what ways did our period on the show differ from what was to come? Or were we quite similar?

"I think the difference was that we were making it up as we went along. We were defining what we were doing in reaction to other things, rather than sitting down and saying, 'What a new *Doctor Who* needs is this.' And carefully working out the specifics, the way I imagine Russell T Davies and Steven Moffat did.

"We did not have the resources of today's show and there was not the support for what we were trying to do. And I actually think the reason *The Greatest Show* was more successful was not so much that I wrote the better script, but because it was much, *much* better directed, designed and acted. With *Paradise Towers* we were trying to turn the battleship 180 degrees, and it was too much to ask to happen at one time. There were all sorts of examples of this: the Caretakers should have been fat, slovenly old men. But nobody thought through what the script was saying about that. To a certain extent I got my filthy rubbish-filled corridors. I remember saying 'I don't want the usual antiseptic *Doctor Who* corridors, these corridors are smeared with graffiti and covered with litter. But the Cleaners just didn't work at all on any level. They made no sense as devices to clean the corridors, they had no menace, they couldn't kill people without people grabbing the nozzle and putting it around their own necks... They were bad news.

"But I think what we are saying, Andrew, is that it would have been impossible to hit all the things we wanted to hit right away. We were tying to push things in a different direction very fast.

"Clearly the show now has the budgetary and design support to do whatever it needs and the technical staff have a vision of what they're supposed to be doing. I certainly don't want to slag off the people who did *Paradise Towers* – particularly the designer and the director, Martin Collins and Nick Mallett; they did as much as they could within the existing confines – but I think if *Paradise Towers* had been as well directed, cast and designed as *Greatest Show*, it would be a much better thought of story.

"There were two other important aspects of *Paradise Towers* to bear in mind. When I wrote it, Sylv hadn't yet been cast. So I wrote this generic character called the Doctor – though we did make ►

modifications once Sylv was on board. Sylv was very inventive, he and I both had a stage background, I knew his stage work, and I wanted to reflect that, but it was an afterthought. In a way the character is more wordy than Sylv's character became in later scripts. There's a lot of explanation in his dialogue, simply because we were covering all the bases really – keeping our options open about whoever might step into the role.

"Also, there was a companion, who had no definable character except she was played by Bonnie Langford, and so again the writing was very generic. This is no criticism of Bonnie at all, it's just that Bonnie wasn't given anything to do except what she'd always done – which was to scream. It's sort of principal boy acting in pantomime: hands on hips, *always* being upbeat – except when screaming, of course. Incidentally, her reading of the novelisation of *Paradise Towers* is actually *sensationally* good – I'd highly recommend it. And it shows what a smart, funny actress Bonnie is and we could have had a character like that if we'd been in at the beginning when Mel was being created.

"To sum up, when we sat down to write *Paradise Towers*, we didn't know who the Doctor was and the companion didn't have a personality. One of the things I tried to do with Mel was actually to subvert the usual Bonnie role, so I put her with a muscle head who was actually a complete coward, and she was in contrast very brave and intrepid. This was intended to beef up the character, but somehow it never happened. I think this was because of all sorts of things. The casting of Pex made him immediately a gentler figure, and I don't think anybody encouraged Bonnie to strike out in a different direction. Sylv was new to the series, and Bonnie had a default performance, and nobody had any time or energy to suggest that something different could be done.

"If it was done with the resources they have today, it would be clear what it actually is. I was very interested that when Bonnie's reading of the novelisation came out several people said they had a much clearer vision of what it was intended to be and what it was about than watching it on the screen.

"Somebody said it was like someone walked into *Doctor Who*, opened the curtains and sprayed the air freshener. [**DWM**'s *Complete Seventh Doctor* Special Edition, published in 2005, includes a piece by Gareth Roberts: 'Suddenly someone opens a window, turns on the air conditioning, squirts lemon air freshener around with abandon and we have Season 24... it even has phones, lifts and drinks machines, things from the real world.'] It cheered me when I read that."

So what do you think of our influence, our legacy, assuming we have one? I can cite at least one example of a similarity with Steven Moffat's era – the homicidal pensioners in 2010's *Amy's Choice*, written by Simon Nye, could be seen as an echo of the Rezzies in *Paradise Towers*. But other than that, in broader terms, what sort of effect do you think we've had?

"It's funny, this weekend – I've just moved house – my neighbour came up to me and said 'I hope you don't mind. My nephew's here. I told him you write for *Doctor Who* and he wants to meet you.' This very shy 10- or 11-year-old came into the garden and we chatted. And I asked him who his favourite Doctor was. And he said Sylvester McCoy.

"And even if he was just being polite, it shows that he knows the classic stuff and not just the new *Doctor Who*."

Malcolm Kohll on location for *Delta and the Bannermen*.

© KATE DRUCE

Don Henderson as the ruthless Gavrok in *Delta and the Bannermen*.

> "When you've someone like Don Henderson as the bad guy, you're onto a winner!"
>
> **MALCOLM KOHLL**

DELTA AND THE BANNERMEN

We mentioned the Script Unit at the BBC earlier, and this is where I first met Malcolm Kohll. We were both aspiring young writers trying to find a foothold. The Script Unit gave us encouragement – and the opportunity to get to meet others in at a similar stage of their careers. I liked Malcolm personally and admired his writing. What's more, with his encouragement I had found myself an agent. And it was through this agent that I was introduced to John Nathan-Turner. So it's quite possible that without Malcolm Kohll I never would have worked on *Doctor Who*.

I approached Malcolm almost as soon as I started as a script editor on the show and, before long, the script that would become *Delta and the Bannermen* was under way. Since then we've remained in touch and Malcolm is currently the Head of Film at the South African Film School, AFDA.

I asked him his impressions of the show as we know it now, and he replied with gusto and enthusiasm.

"It's a fantastic reinvention of the format, of the storylines. Contemporary, fresh, edgy, it has found a new audience and given it a new lease of life. It's a great success but definitely in the tradition of the original. I think it's refreshed and reinvigorated and made it pertinent. Towards the end of twentieth-century *Doctor Who* it was becoming stale, passé and losing its key audience. The reboot recaptured that audience and the technical advances at the Beeb mean the show has gone beyond the days of shuddering cardboard sets and lousy rubber monsters. It's now very slick. I think that with the demands of modern audiences and the visual sophistication which they demand the BBC can now deliver. And that means the storylines aren't let down by cheap production values."

I chuckled.

You said that towards the end it was becoming stale, passé and losing its key audience – so... was that because of us?

"Well, after JN-T's tenure it was put on ice, wasn't it? I don't think the fault lay with us conceptually. I think the show had been squeezed financially to the point where it just didn't have the production values to make the content relevant. I think the content outstripped the production values. We had to wait another generation for a new incarnation of the BBC management to get behind it again.

"*Doctor Who* has always been primarily a show about the imagination and I think in the early days the level of visual sophistication – or lack of it – amongst the audience was such that imagination was paramount and people happily looked beyond the limitations of the staging and budget of the show. I think what happened with the passage of time was that you got more and more visually literate and sophisticated audiences and television was struggling to keep up. The programme-makers had the technical nous, they just didn't have the will to put the resources behind what they saw as a piece of kids' TV, so there was a disjunct between the production values and the imaginative capital. I think that with the new generation of the show technical resources were made available to allow *Doctor Who* to compete with everything else that's out there. And going along with that was a re-imagining. Russell T Davies and then Steven Moffat were able to do the thing the original *Doctor Who* did, which was to tap into the contemporary zeitgeist and give the character a new meaning for a new generation.

"And in this way they managed to achieve what the earliest incarnations of *Doctor Who* did: to examine contemporary issues through the lens or metaphor of science-fiction. And at the same time they had the technological means to deliver those thoughts in a package that was acceptable and accessible to contemporary audiences. In that way the show was reinvented, made relevant. Davies passed the baton to Moffat, and did it with considerable aplomb. Of course on *Sherlock*, Moffat – along with Mark Gatiss – did the same thing, a reinvention of a classic for contemporary audiences. They took all the best bits of the original idea, gave it a twist, polished and added a contemporary spin and made it relevant."

Tell me a little bit about your impressions of what *Doctor Who* was like, *before* you became involved with it as a writer.

"It was very strange, because I grew up with *Doctor Who* as a kid in Rhodesia, as it then was. [*Rhodesia became Zimbabwe in 1980 – Ed*] So it was foreign in many ways: British, science-fiction, scary, strange. Strange and absorbing and reflected a totally different world from the one we inhabited."

So how does *Delta and the Bannermen* fit in with your analysis of *Doctor Who*, both old and new, besides being a rattling good yarn?

"Well," Malcolm laughed, "you could argue it was a critique of 1950s British working class holiday aspirations through the Butlins model. But to be serious about it, it wasn't one of the more overtly sociological stories of your period, Andrew. With some of the other stories you had your knuckles rapped a few times for sailing too close to the political winds."

You mean like *The Happiness Patrol*?

"Exactly. You were publicly castigated for that, but personally I think you should have been cheered for rattling some skeletons in Maggie Thatcher's cupboard. It was an allegory. But I don't think every *Doctor Who* story had to be an allegory, but during your time on the show they often were – you have to bear some responsibility for this! I think the editorial tone of *Doctor Who* varied, mirroring the society in which it functioned.

Mel and the Doctor take to the dance floor in *Delta and the Bannermen*.

"*Delta and the Bannermen* was certainly a rattling good yarn, but it was more than that. I remember one day I drove past Barry Island and saw this sad dilapidated collection of buildings and I thought back to what a wonderful place it must have been for the working class people who went there in the 1950s, fulfilling their aspirations and dreams. It was a genuine Shangri La. I drove past it often and thought, 'What a great location.' But more than that it was an emotional trigger for developing what became *Delta*.

"Come to think of it, the Vincent motorcycle in the story was also aspirational – if you were a young rocker in the 1950s. And it was an aspiration that you could actually achieve. Those sort of things, the holiday camp and the motorbike, were about status and fun and enjoying life – whereas in 1950s Britain, things were generally pretty damn grim. *Delta* is set in roughly the same place and time period as *The Idiot's Lantern*, grey austerity post-war Britain.

"All this was kind of in the back of my mind when we started working on *Delta*. But it had a sort of relevance and importance, because even today Wales is kind of working class and downtrodden, but the same thing applies: you put on your glad rags and have a good time."

Do you remember why we chose the 1950s in particular as a setting for the story?

"I think it was JN-T. He said, 'We've done far back in history, and far in the future quite recently.' On the other hand, we didn't want to do dead contemporary, because that might be a bit mundane. I think that was kind of the brief. We sort of boiled it down to the twentieth century and I remember you didn't want to do the swinging 60s. And the 50s was an era that hadn't been done."

Did you have much of a science-fiction background before you worked on *Doctor Who*?

"When I got to film school in the UK – where I attended Middlesex Poly – I was definitely a science-fiction fan. But not in terms of television or film science-fiction, but rather prose. The writings of authors like Robert A Heinlein and Isaac Asimov. And JG Ballard."

Delta and the Bannermen: a critique of 1950s British working class holiday?

It's interesting to have Ballard crop up again. His works were instrumental in finding a common ground between Stephen Wyatt and myself in our earliest discussions about him writing for *Doctor Who*.

"Well, I was very much aware of JG Ballard, too. In fact, when I was at film school a friend and I got the rights to do a project on Ballard. We even met with him a couple of times and it was all going swimmingly and just before we started shooting we got a note from his lawyer saying he'd changed his mind. At the time science-fiction occupied a less than serious backwater. People looked down on it, but we said here is Ballard whose work merits serious literary consideration. His work is allegory. Our film wasn't going to be an adaptation of his stories, but rather a documentary about his work with some dramatised excerpts. Notably from *High Rise*."

Of course it was *High Rise* which led to the first discussions about *Paradise Towers*.

"Well, science-fiction provided common ground for us as well. You and I were absolutely on the same wavelength about Philip K Dick, for example. I remember us discussing *Do Androids Dreams of Electric Sheep*, which was the novel which became *Blade Runner*."

Do you remember what the germ of *Delta* was? The one-line pitch, or first thought?

"I think we kind of stumbled upon it fairly easily. The genesis was not too painful. I think I'd probably been watching some King Hu movies..."

Is that King 'Who', like in *Doctor Who*?

"No, King Hu, spelled H-U. He was a balletic martial arts movie maker, a Chinese director. He had a great sense of colour and majesty. The image that came to me from his movies was of an implacable army – marching, unstoppable, largely faceless under their banners, their flags, helmets, shields... An unstoppable formidable faceless army."

So his stuff was sort of pre-*Crouching Tiger Hidden Dragon*? That kind of opulent, exciting spectacle from the Chinese cinema?

"Exactly. And *Delta* came about because I was watching these movies and I was also involved in learning about bees at that stage – I can't quite remember why. Perhaps I was eating a lot of honey! – and I was very interested their social organisation. And the role of the queen interested me."

Had you been reading Edward Wilson on insect societies?

"No, but I'd picked it up somewhere. I think there was a book that was pivotal – the *Soul of the White Ant* by Eugène Marais. Insect societies, their organisation and co-operation. Add that to those kind of formidable, faceless, banner carrying armies in the King Hu movies, and there you have an easy mash-up which begins to look like *Delta and the Bannermen*.

"Once you've got those aspects in place you just add the adventure story plot – your intergalactic chase. We were trying to avoid the usual clichés, hence the 1950s tour bus that gets knocked out of orbit, and they fetch up on Earth, crashing onto Barry Island. Although the actual style of vehicle they used in the show was entirely down to John Asbridge, who was a superb designer, the space tourist bus was always, in my mind, deliberately reminiscent of Ken Kesey – not Ken Dodd! – But Ken Kesey and the Merry Pranksters, and their bus."

Ken Kesey, who wrote *One Flew Over the Cuckoo's Nest*, was an American counter culture hero. He and a group of his friends, the Merry Pranksters, drove around the country in a bus painted in psychedelic livery, throwing parties, taking drugs and making art. ►

“It just appealed to my slightly left field sense of humour, though it probably outraged some of the hardcore *Doctor Who* fans. When I first heard about Ken Dodd, I thought ‘That’s pretty bizarre casting.’ But when you saw him in action it made perfect sense.

“The casting was both canny and pretty spectacular. When you’ve got someone like Don Henderson in the role of the lead bad guy, you’re immediately onto a winner.”

He had a wonderful, effortlessly menacing quality. He made every line of dialogue sound utterly believable.

“Yes. That voice, like he’d been smoking 50 a day for 30 years! Did we make his eyes red – or were they just like that? I didn’t know his work from other TV shows...”

Like *Bulman*.

“... but I was very impressed with him. However, the person I probably got most excited about – beside the leads – was Stubby Kaye.”

Really? My reaction was ‘Who?’

“I knew him from *Guys and Dolls*, the Marlon Brando movie. I couldn’t work out what the hell he was doing on Barry Island. But I was absolutely thrilled that he was doing our show.”

JN-T’s stunt casting wasn’t wasted on everyone, just wasted on me, clearly. But wasn’t it a little worrying that we’d sort of put up a huge sign saying ‘camp, spangly comedy’ by hiring Ken Dodd?

“Indeed! But I thought it set up a tone that we then set about subverting. We start with a Magical Mystery Tour and then it gets darker and darker. I liked the contrast.”

It got darker than we expected. Do you remember the grand re-write? John Nathan-Turner was unhappy with the script of the second episode and you had to completely re-write it. That was when we blew up the bus full of space tourists and the light-hearted fun came to an abrupt halt.

“Ah yes! A painful memory that I blocked out. It did get darker as a result. Probably a good thing in hindsight. A good decision. JN-T knew the canon and he knew how the piece had to develop.”

How do you think *Delta and the Bannermen* fits in with the other stories of the Sylvester McCoy era?

“I think it stands out from the other stuff in that season, it does strike a different note. In fact, mine stuck out like a sore thumb. I thought so at the time, but it didn’t particularly bother me because I thought we’d done something slightly different that still conformed to the requirement of the genre. There was very nice classic *Doctor Who* in that season. As for the other stories, I really enjoyed them as a fan. The dilemmas were good, the scares, the Doctor was interesting. They were well-crafted, well-made pieces that have stood the test of time.

“Ian’s *Dragonfire* I particularly liked. After the stress of strain of doing mine I became a couch potato. I just ate my popcorn and enjoyed them as a member of the audience.”

DRAGONFIRE

Which leads us neatly onto Ian Briggs and his first story, *Dragonfire*.

Like Malcolm, Ian was involved with the Script Unit and that was how I got to know him and his writing. I duly impressed and I was eager to add him to our team as soon as I started on *Doctor Who*.

As with the others, I began by asking him his impressions of the show as it is now.

“I actually love it. I think it’s fantastic. Russell T Davies’ approach was a vivid re-imagining, taking the basic principles and doing them in the way TV is now made instead of just continuing from the 1980s. It is a re-imagining using new technical techniques like CGI but also new narrative styles. Stories tend to flow faster. Images flash by faster. It’s a little more impressionistic, everything doesn’t have to be spelled out. That’s the great achievement of Russell T Davies – and Steven Moffat, since he took over. Stylistically in both senses, technical style and storytelling style, the show is bang up to date.”

Events draw to a dramatic conclusion in Ian Briggs’ first *Doctor Who* story, *Dragonfire*.

Do you think the stuff we did was out of date?

“No, but it was of its time. And its time was 20 years ago. Their stuff is much faster and more allusive. And then there’s all the computer-generated FX which people expect these days, but which we couldn’t use because it wasn’t invented. In those days it was a struggle to get a computer to type out a script!

“Also *Doctor Who* had the advantage of coming back. I have no idea how Russell T Davies convinced them to do it, but when it came back it had the full support of the BBC. Whereas when we were doing it, it had the *bewilderment* of the BBC. It was fairly clear that they didn’t know what to do with it. Shunting it from Saturday early evening to a slot opposite *Coronation Street*... That doesn’t suggest that someone has a clear vision of where it fits in with the BBC’s programming strategy. But when the show came back on Saturday evening it was quite clear that the dots were joined up between what the BBC wanted the show to do strategically in the schedules, and the programme that Russell T Davies and his team were making. Whereas for us there was no connection between what they wanted to do with the show and the show we were making.

“I mean, did they want us to continue to make a programme aimed at 10-14 year olds, which would suggest an early Saturday evening slot? Or did they want something different, perhaps more adult, because they were putting us opposite *Coronation Street* in central primetime in early midweek? It was a completely different audience. It was confusing to go on making a programme for one slot then put it out in another slot entirely.

“Mind you, the show had been going for almost 25 years and it needed changing. That was clear from the fact that JN-T brought you in and allowed you to hire new writers. It seems to me to suggest that the BBC knew that the show needed a new feel. But no-one quite knew what that new feel should *be*, and whether the target audience should change too. So there was a groping in the dark for this new feel, this new approach. And then someone decided to pull the plug before we’d discovered the right way of doing it.”

> “*Dragonfire* was my third attempt at a story. It was like the first two were range finding shots...”
>
> **IAN BRIGGS**

What about the earlier incarnations of *Doctor Who*?

“You can’t talk about the current show without talking about the old one, because it exists in relation and contrast to the old version. When it came back I had reservations about it being 50-minute self-contained stories, but in fact Russell T Davies and Steven Moffat have found a way of making both self-contained stories and developing stories in this format, within the arc of the season. So you get stories complete in themselves, but also stories that give you a reason to come back week after week. It’s the best of both worlds. I am greatly in admiration of both Russell T Davies and Steven Moffat in their skill in developing their new versions.

“I’ve enjoyed the casting of the Doctor and the companions. The Doctors are younger now than they were – until you reach Capaldi. It’s interesting to see the Doctor as a more youthful figure, and of the same generation as his companions. It was also interesting to see companions who were very much of their time. Rose, Martha, Donna, Amy, Rory all quite clearly have a domestic and social life that they have come from and their personality reflects this life, and they have their own stories as well.”

Ian Briggs with a model of the ‘dragon’ from *Dragonfire*.

© MARCUS HEARN

You were always our best writer in terms of characterisation.

“In the end it is the characters and their stories people come back for. They don’t come back for the CGI. They want to see what happens to the characters next.

“I do like the way that both Davies and Moffat have brought new writers in, new young writers. It’s always good to bring in new ideas, new styles, new voices and it also gives them experience that they can carry elsewhere.”

Tell me more about your impressions of the show before you started working on it.

“I hadn’t seen much for a season or two before you phoned me. I watched it avidly as a child and teenager. But I think I just reached a point in my early 20s where I was outgrowing it. One of the first things you did when I came in was to get me some tapes of the immediate previous seasons. I kind of hate to say it, but one of the ways it lost its way was that the characters didn’t work. If you look at a very simple level, look at the costumes Colin Baker and Bonnie Langford were wearing as the Doctor and Mel... They don’t look like characters who are rooted in a background and real life of their own. They look like characters who have been created in someone’s imagination, quite separate from having a life of their own. That’s a very obvious sign that those two characters are detached from any real narrative that would make us interested in them.

“If you look back at earlier Doctors, they didn’t necessarily have realistic costumes – Jon Pertwee’s weren’t massively realistic – but if you looked at them, you could see what kind of world they came from and the sort of world they moved in before we saw them in a story. Similarly with the companions, we could see what kind of society they came from. It might be early 1960s Earth, or another planet... but you could see what kind of world they came from, what kind of social life they had, what kind of stories they were involved in before their stories we saw in the show.

“And this is what Russell T Davies and Steven Moffat are doing now. We can see what kind of social world, whether earthly or unearthly, they are coming from.

“I don’t know if this is true but I have the impression of certain eras of being particularly dark – Troughton, Hartnell. That might be something to do with being in black-and-white. But I see Tom Baker’s era as being dark too. And then Colin Baker’s is a brighter era. The darker atmosphere enables the stories to go into darker areas and deal with darker creatures and antagonists. When the style is lighter, when there aren’t so many shadows, it makes it more of a family programme.”

But some of the Colin Baker episodes are notoriously non-family friendly. Like *Vengeance on Varos*, which caused something of an outcry at the time.

“Maybe it’s because the Colin Baker Doctor wasn’t an easy character to empathise with. But then when you think of William Hartnell, *he* wasn’t easy to empathise with. Those first few episodes with Hartnell... I remember distinctly us talking about this at the time, when you and I first began working on the scripts... Hartnell carelessly endangered the lives of the other people simply because he wanted to know what was going on, for instance with the Daleks. There’s no way we could have done that with Sylvester. And yet there was something engaging about Hartnell’s Doctor. He wasn’t just bad tempered, he cared as well, and he was curious. He did have a childlike curiosity about him, an empathetic quality as well. I think with the Colin’s era, something was wrong with the characterisation, that it lacked those empathetic hooks.

“If you look at all the Doctors up to Tom Baker, they all had empathetic qualities. Setting aside their abilities as actors, they had this quality. Then you get to Peter Davison. He’s a nice character and, like Colin Baker, obviously a good actor. But he lacked the hooks to make you really care about him as a character. And I believe the same applies to the Colin Baker character. Maybe it was to do with this sense of bewilderment at the BBC, a lack of clear vision for the programme, that just kind of grew and got worse. The programme has been going for so long that the clear vision for it that kept it going for the first 15 years had just kind of petered out. But that can happen with any long-running programme. If someone doesn’t come along with a new vision it just drifts until it gets cancelled.”

And what were your impressions of the show when we were working on it?

“Ironically I think we had a new vision. And given a couple more seasons that would have been apparent and we would have reinvigorated the programme. But I don’t think it was yet apparent enough in the programmes we made for the higher-ups at the BBC to recognise it. Also, it was almost like the programme, with its huge fanbase, had grown bigger than the BBC. And no broadcaster would be comfortable with that. Perhaps the programme was creating too many problems for the BBC.”

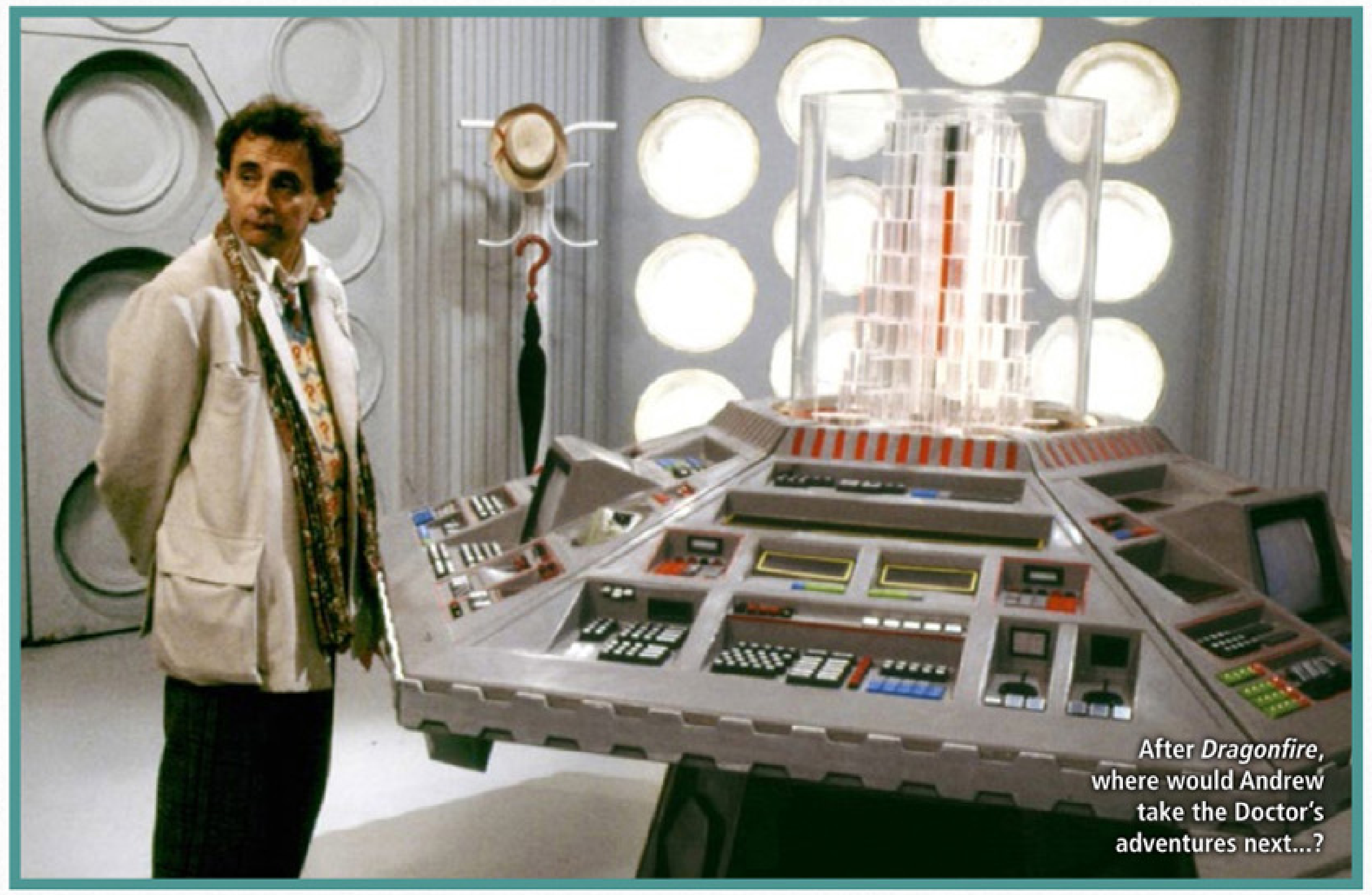
Do you remember anything specific about the early stages of the genesis of *Dragonfire*?

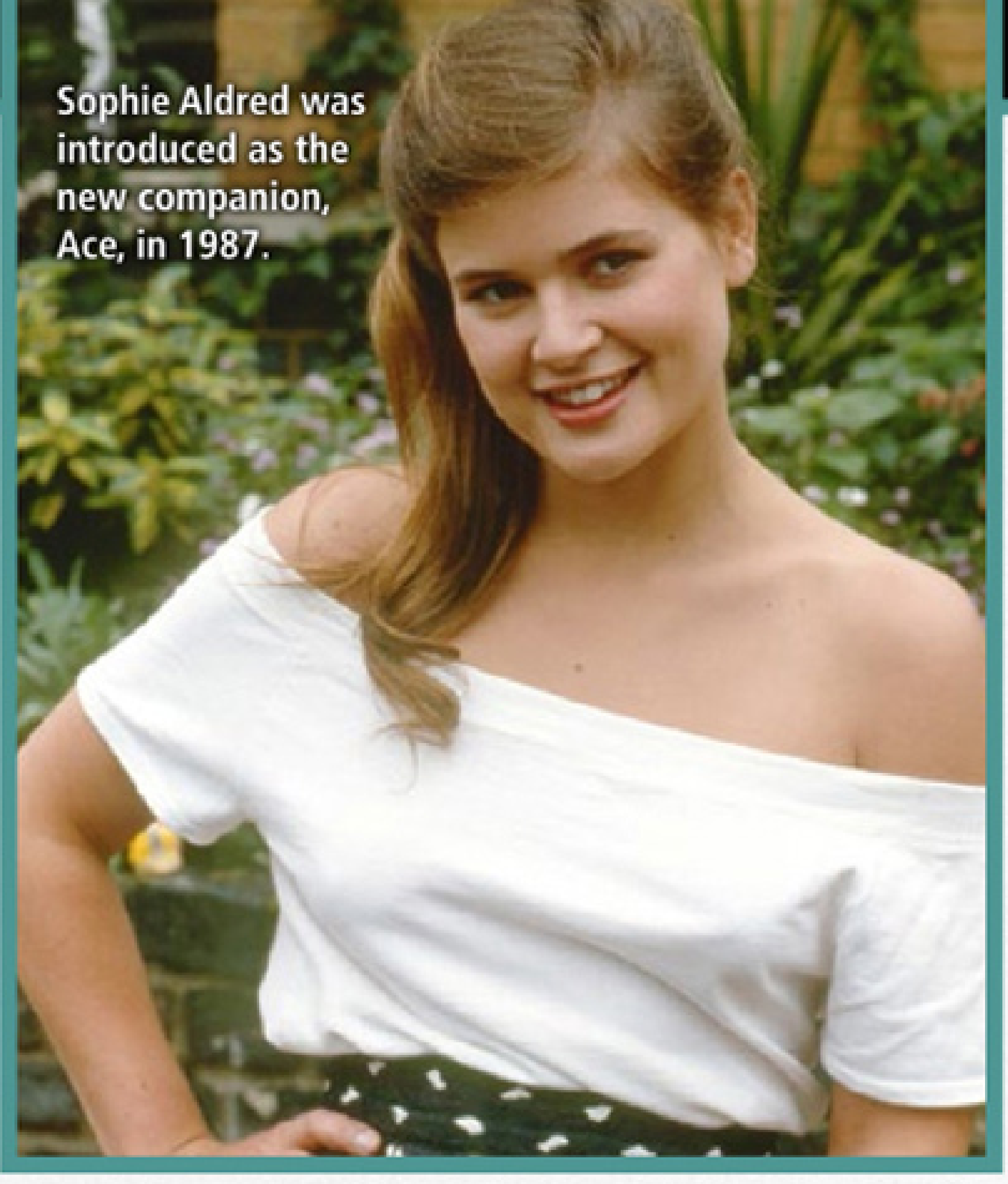
“Your brief to me was to bring new ideas in. But there was no clear direction for what those ideas needed to be. I remember *Dragonfire* was my third attempt at a story. It was like the first two stories were range finding shots. My first attempt was simply a rehash of the story styles I’d seen over the previous five years. It was a conventional story with conventional villains. There were some rebels and the Doctor sided with the rebels. It wasn’t imaginative enough on my part. I don’t know if it was you or JN-T, but someone turned that one down and asked for a more imaginative approach. Then the next shot was *too* imaginative. It was set in a galactic hyper-store where every item had a talking price label which had the intelligence to negotiate its own selling price with the buyer and the whole store was run by this controller who was plugged into various gloop machines – chemicals to keep him going. And the board of directors was simply a row of nodding heads along the wall. At one point the interior of the TARDIS became part of the story. Because it’s infinitely large inside, it led to property speculation and a property bubble and collapse. Then the Doctor explained to the labels that true value comes from within, so they set all their prices to zero and the whole economy of this galactic superstore collapsed and the owner exploded. And that went off to JN-T, and came back rather rapidly!

“So those were the two range finding shots – too boring and too surreal. The third one, which became *Dragonfire* was sort of a midway point. We took some of the elements of the superstore but got rid of the more surreal elements. We added a chilling villain – literally – and a creature. And then explored what kind of story we could create with those relatively simple elements. And we came up with a treasure hunt, and sort of wove a story out of those elements.

“It had a conventional story structure but an unusual context, the galactic trading centre which was inherited from the previous story attempt. Then, by that time we – temporarily and wrongly as it turned out – believed that instead of bringing in a new companion, Bonnie was going to stay. So we were going to have a one-off character. Which gave me the freedom to create this character – Ace. That brought in another dynamic. And we had the bounty hunter character, who JN-T said was very similar to Glitz, so couldn’t we just use Glitz?

“We took those five elements – the nemesis (Kane), the creature whom we put a spin on by making sympathetic, the Doctor, the Earth teenager


After *Dragonfire*, where would Andrew take the Doctor’s adventures next...?


Sophie Aldred was introduced as the new companion, Ace, in 1987.

and the rogue and put them all in the context of a treasure hunt on this particular world, which we decided had different levels. There were three levels to Ice World, the trading colony on the surface, a kind of picturesque 'magical' world of beautiful ice crystals beneath, which represented the attractive aspect of ice, and then below that darker harsher, jagged, cold and dangerous aspect of ice on the lowest level.These were all things that emerged in the writing. We discovered them through writing the story.

"It's interesting that I just failed to include Mel in my summary of the story. Mel's character had an interesting biography, but at the time I never worked out what contribution she could make to the dynamic of that story. It's simply possible that I was more interested in Ace, who was my own character."

And what of our influence, our legacy? I'm thinking in particular of how influential Ace would be on the new companions introduced by Russell and Steven.

"In a way the template for Ace already existed in companions like Susan and Jo. I believe what was going through my mind when I was thinking about Ace, given that we have an Earth person in outer space, was that young women work well in *Doctor Who*. A female counterpart for the male Doctor works well. And I also had it in my mind that contemporary Earth women work really well as companions, partly because of the contrast and partly because they bring a very clear social world and attitudes which contrast not just with the Doctor but the things that happen in the story – creatures, advanced technology. In a way they represent the viewer. I couldn't have articulated this at the time, but I understood it intuitively. And that's the way Ace was created. I thought she'd be a fantastic foil for everything that happened on Ice World, an Earth girl with a very contemporary attitude. So I took these elements from three different girls I knew in a youth theatre I was working with and fashioned Ace."

I think you're being incredibly modest.

"I genuinely don't think that Russell T Davies or Steven Moffat looked at Ace and thought, 'She's fantastic, let's reframe that.' It's more likely all of us have been drawn towards what is a great idea – that young women from contemporary Earth make a good dynamic for a companion. Remember, your idea of Alf?"

When it came time to introduce a new companion for the Doctor, to replace Mel, John Nathan-Turner invited me to his office to discuss how we'd go about doing it. He explained that if a freelance writer created this new character, they'd own the copyright. It was preferable – from the point of view of saving the BBC money – if the new companion was invented in-house, by someone under staff contract. This would mean the BBC would retain the copyright in the character and wouldn't need to pay a usage fee whenever the character appeared. So it was down to John and I to devise something (or someone!). And John was happy to leave it up to me.

So I came up with a very brief document, only a page, about a character called Alf. She was a London girl, tough, resourceful, a teenage demolition expert. I was very much influenced in my concept by the *Love & Rockets* comics, which featured strong, independent young women in a science fiction context (they were, for example, rocket engineers). They had an element of punk about them and wore Doctor Marten boots. This was very much the sort of character I had in mind with Alf – I might even have mentioned the Doc Martens in that first description.

> **"I came up with a character called Alf. She was a London girl, tough, resourceful..."**
>
> **IAN BRIGGS**

Glitz was a relatively late addition to the storyline of *Dragonfire*.

Essentially though, what I was going for was a character who would have plenty of potential and who was the exact opposite of Mel – 'A fighter, not a screamer.'

I handed this scanty document to Ian and he used it as the template for the prospective companion in his script. I say 'prospective' because John Nathan-Turner, like the wily and experienced old fox that he was, was keeping his options open. He decided that both Ian and Malcolm would take a crack at writing a new character who would serve as a potential new companion. Which is why Malcolm's *Delta* script also features a gutsy, adventurous young woman, in the shape of Ray.

But what Ian did with the Alf concept was exceptional. He adhered completely to the brief I gave him, yet went way beyond it. What appeared to be small changes, like altering the name to Ace (to echo the character's catchphrase) were actually profound changes. My Alf was a relatively crude sketch. Ian's version of her, Ace, was a rounded, three-dimensional character who came to life and stepped off the page.

John Nathan-Turner himself acknowledged that when it came to choosing between Ray and Ace as a potential long-running character, there was no competition.

But Ian is very self-effacing about Ace. Far too much so – but we'll get to that later. In fact, I'm surprised that he even remembers Alf's name.

"That initial briefing document you gave me about Alf was a classic example of the young Earth girl that had been so effective before as a *Doctor Who* companion. It's something that works extremely well. Their femaleness contrasts with the Doctor's maleness and their earthliness contrasts with the alien other-worldiness they encounter – anima and animus, yin and yang –"

But Ace was different from all the previous companions. She had, or at least she acquired, a rich, well-developed and realistic backstory. A real background and a real world that she came from.

"I think that's because I was seeing real teenagers in that youth theatre. The fabric of their lives was something I could see week in, week out. I was using 20 teenagers as raw material for one character. What we're talking about really, when you boil it down, is about three speeches Ace has in *Dragonfire*. Her character flows out of those."

Well, I believe she soon developed considerably more character and background than that. She had a real story. But we can talk about that in greater detail when we reach *The Curse of Fenric*... **DWM**

Next time: Andrew reveals his thinking behind the scripts for *Doctor Who*'s 25th anniversary series and reminisces with its writers.

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STANDING ON THE SHOULDERS OF GIANTS…

Outgoing *Doctor Who* producer Marcus Wilson looks back on his time in the hot seat, including producing Matt Smith's swansong and making the 50th Anniversary Special a global phenomenon…

INTERVIEW BY **SCOTT HANDCOCK**

"I'm always amazed that people are interested in what I do," confesses Marcus Wilson as we pull up a chair in the bar of the Cardiff Novotel (the foyer of the Wales Millennium Centre having proved too noisy following an unexpected lunchtime recital). "I mean, I'm just the guy doing it now. I look at the guys who came before and I'm in awe of them. From Verity Lambert, right at the beginning, making a show that nobody had ever seen before, to John Nathan-Turner keeping it alive for so long! In fact, if you look at John Nathan-Turner's first series, you can see a man who really wants to revamp the show and kick it up a gear. If he hadn't done that then, it probably wouldn't have lasted as long as it did. You do feel like you're standing on the shoulders of giants."

It's Thursday 20 March 2014, almost three months since Marcus' final episode of *Doctor Who*, *The Time of the Doctor*, was transmitted on Christmas Day… and three-and-a-half years since he joined the programme as its full-time producer for Matt Smith's second series.

"I have enormous respect for what Phil [Collinson] did in those first few years. I've hung on to advice he gave me when I started, because one thing I was very conscious of is that *Doctor Who* is an amazing show with an amazing tradition, so you don't come in and reinvent the wheel. You learn how they did it before you, and then you build on that. Though, as I say, I'm in awe of what Julie [Gardner], Phil and Russell [T Davies] achieved on that first series because no-one had done it before! I was coming into a machine that was already up and running; they were just staring at a blank page thinking 'how do we make a high-concept, action/adventure, Saturday night drama for the twenty-first century?!'"

When Marcus joined the *Doctor Who* team, the Eleventh Doctor's second series had already entered production under the stewardship of Sanne Wohlenberg. Was it strange for Marcus to join midway through production?

"One of the first things that happened after arriving on *Doctor Who* was that I was ushered into an edit suite to watch *A Christmas Carol*," he recalls, "and I came away from that thinking 'Oh my God, how am I going to top that?!' And immediately the competitive side of you kicks in, and you start working out where to go next, but at the same time, you're so impressed by the people you're working with because they've just produced such a fantastic piece of television!

"The crew on *Doctor Who* are so professional and capable that they can take you in any direction you want to go in. At the end of the day though, *Doctor Who* is always driven by the showrunner, so I always describe my job as making Steven Moffat's *Doctor Who*. But there are ways of doing that where you can bring more of yourself to it, and in conversation with Steven, Piers [Wenger], Beth [Willis], Caro [Skinner] and everybody, you develop the show you want to make together."

"The thing I love about Steven's writing is it always comes from character. He's not somebody who relies on huge special effects, or flashes and bangs! His writing is beautiful and exciting and funny, and it's a gift to work on a show when you've got people like that writing. There have been occasions where Steven's nearly driven me to an early grave, but then I've walked around Roath Lock a couple of times and gone, 'right, there must be a way to achieve this!' But yeah, a script from Steven is both a gift and a challenge, and that's what always kept it exciting."

A young Marcus Wilson (right) has a brush with his future.

The last time **DWM** caught up with Marcus was shortly before the transmission of the 2011 Christmas Special, *The Doctor, the Widow and the Wardrobe*. Having overseen the bulk of production on the 2011 run, what was it that tempted Marcus back to tackle the following series?

"Well, normally I have a one-series rule," he admits. "I always like to do new things, new series, and then move on to new challenges. But when I arrived on *Doctor Who*, the machine was already up and running. It was brilliant to do that series, but I did feel I was jumping aboard a moving train, so I really wanted to do another and put more of myself into the show, and there was definitely a feeling of knowing what you were getting into the second time around.

"Steven pitched Matt's third series to everyone shortly after we'd finished shooting on the second, so we all knew where he was aiming from the off. He had a really good sense of the stories he wanted to tell. In fact, he had more ideas than we ended up making! So it was really more of a dialogue between us of working out what would work best for production."

One of Marcus' mantras on *Doctor Who* was: what can we do well? Following his experiences on his first year, did he ever feel there were any limitations to what could be realised on screen?

"Not at all," he smiles, "but there's also no point in overstretching ourselves and failing. We have to aim high, but also work out what we can reach for now we're competing against shows like *Game of Thrones* and *Sinbad* which have much higher budgets. So I was always impressing on people – whether it be set design, visual effects, monsters – we are one flick of the remote away from *Harry Potter*, and kids don't see the difference in budget. They just see the good and bad, so if we don't hold up to that, we die.

"*Dinosaurs on a Spaceship*, for instance, came out of a conversation between me, Murray Barber and Jenna Powell [from visual effects house, The Mill] about what they could achieve, and they came back to me saying, 'We can do dinosaurs really well!' So I then went back to Steven, thinking we'd end up going back to the prehistoric era, but no, Steven's always got a twist! And that was literally what he pitched to Chris Chibnall – 'It's dinosaurs on a spaceship' – and Chris couldn't stop laughing for about five minutes after that!

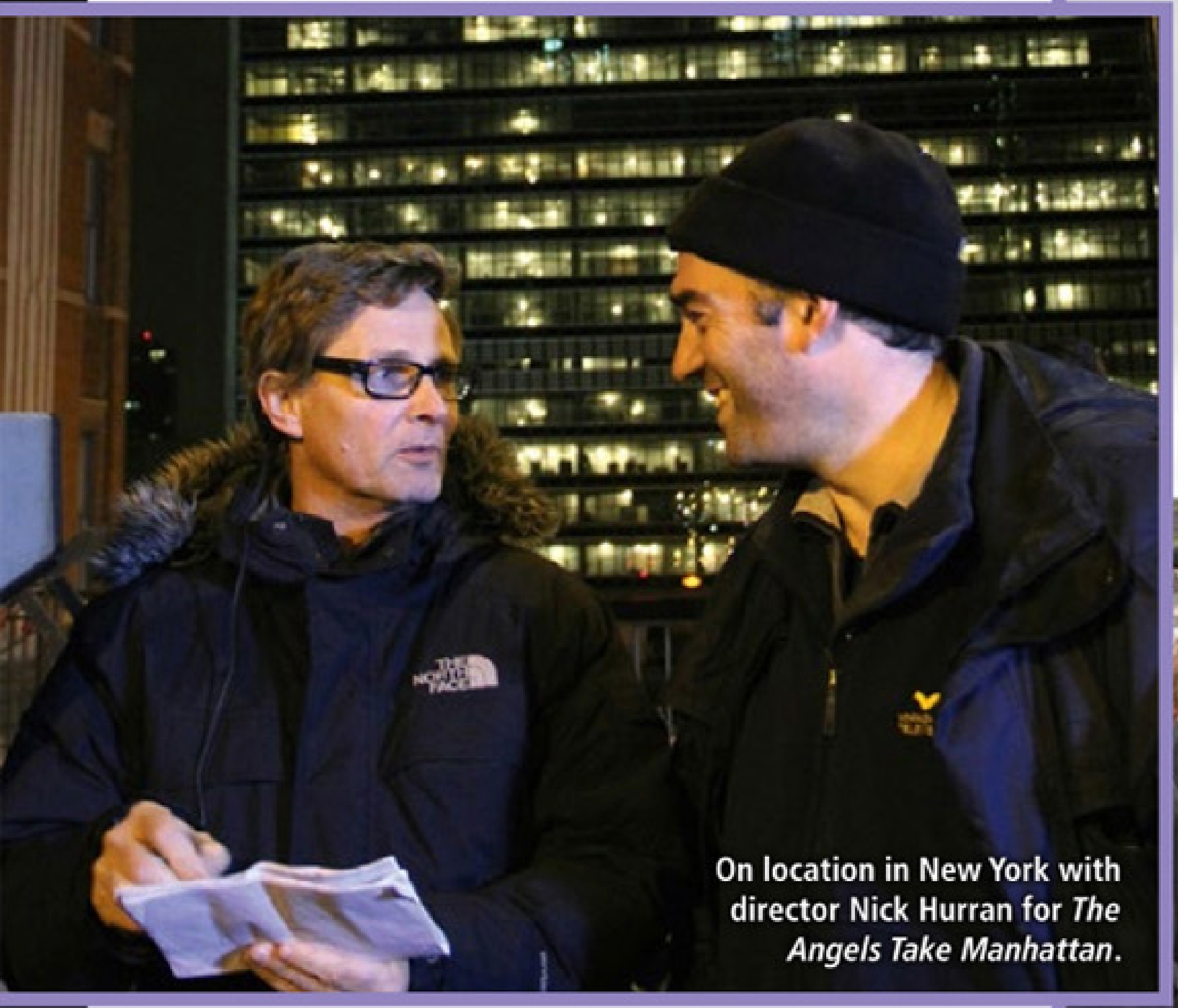
"Most of Steven's ideas were very short loglines for movies, which people like Toby [Whithouse] and Chris would then be given to work on. We'd spend our time working out what the story was going to be, giving notes on various drafts – both for story and production reasons. *Doctor Who* is very much a team effort in that regard. Steven's the brains of the outfit, but he collaborates with everybody. He'll take advice and thoughts from every member of the team, then distill them down into the story he wants to tell."

The third Matt Smith series would see a number of changes both behind and in front of the camera, including the first major cast change since Matt Smith took on the role of the Doctor, with the Ponds due to depart at the end of 2012's run of five episodes, and a new companion making her début (sort of) in that year's Christmas Special.

"I did notice a lot of conversations about the mid-season breaks," says Marcus, "with people asking whether they were caused by budget and the rest of it, but they were always planned. Steven pitched the idea of a mid-season break to me when I first met him for my interview, even before they'd ►

> "We have to aim high… we're competing against shows like *Game of Thrones* and *Sinbad* which have higher budgets."

THE DWM INTERVIEW MARCUS WILSON



On location in New York with director Nick Hurran for *The Angels Take Manhattan*.

◄ started shooting the 2011 series. He always believed that *Doctor Who* works best with cliffhangers – and what better cliffhanger than to leave people waiting three months to find out what was going to happen next?!

"The next series was then interesting because we always knew that Karen [Gillan] and Arthur [Darvill] were leaving, so Steven was storylining the run to that effect: an initial five, Christmas, and then a back half. And that gave a lovely opportunity for two almost mini-seasons: one saying farewell to the Ponds, and then a second to introduce the new girl and put her through her paces. And Steven being Steven, he had to find a more shocking and surprising way of doing it: to have a person appear in different times throughout the Doctor's life. To have her die and then reappear again was just something that none of us expected. I remember reading *Asylum of the Daleks* for the first time and all the way through thinking, 'Oswin's a really cool character, she'd make a really good companion', and Steven just looked at me and went 'Yeah, she already is!'"

The role of the Doctor's new companion, and her various manifestations, required an actress capable of playing multiple versions of the same character, whilst making them sufficiently different, and would ultimately go to former *Emmerdale* star Jenna Coleman. How difficult was it casting a new companion, particularly with the added complexities of Clara's 'Impossible Girl' persona?

"You're very conscious of what came before," Marcus considers, "and that you don't want a repeat, but at the same time you want to make it feel like a logical progression. They've got to fit with that Doctor, and in this case, we had to know that the new companion would work alongside Matt.

"Andy Pryor is such a genius casting director and, for Clara, he did an exhaustive search. He went through all the people you could possibly think of, then all the people you'd never have thought of, and boiled that down to a list of about 30 people for us to talk about. We then boiled that list down to ten that we should meet. Then we met them, recalled them, and finally held auditions with Matt.

"In the end, it was actually very simple. We held a day of auditions – Jenna's was the last of the day – and Steven and I just turned to each other and went, 'It's her, isn't it?' There wasn't any question. So Steven said, 'Right, shall I tell her now?' and I had to go, 'No, no, we have to ring agents and do deals and things!' But Steven was absolutely certain that she was Clara, there and then."

Marcus oversaw *The Angels Take Manhattan* as Matt Smith contemplated a life without the Ponds.

The mid-season break not only allowed a change in companions, but also enabled the *Doctor Who* production team to relocate from its studios at Upper Boat (which had been the show's home since 2006) and move into the BBC's new Roath Lock facilities in Cardiff Bay.

"I'll be polite," smiles Marcus, "but the move into Roath Lock was quite tricky. There were quite a lot of teething problems: air conditioning, parking, open-plan offices, all sorts. I mean, it's lovely for *Doctor Who* to be at the centre of BBC Wales' permanent presence in Cardiff Bay, and for that to be recognised as its home, but it meant a lot of difficulties for the programme, simply in terms of logistics. For instance, *Doctor Who* tries to find all its locations within a 45-minute radius of our production base. But by being based in Cardiff Bay, half of that radius is in the sea! So suddenly you're having to travel further to find locations.

"At Upper Boat, we also had bigger stages, and a huge store room, not to mention a construction workshop on the doorstep – which is still based there! So our design department now spends a lot of time travelling back and forth. But at the same time, you can share resources with other productions. We've shot scenes in the cave from *Wizards Vs Aliens*, and have borrowed hospital props from *Casualty*, so there are benefits in that regard."

Teething problems aside, the relocation to Roath Lock did allow production designer Michael Pickwoad an opportunity to oversee the construction and design of a brand-new TARDIS interior for the Eleventh Doctor.

"We did talk briefly about moving Matt's first TARDIS," explains Marcus, "but so much of it was built into the structure of Upper Boat that we would have virtually destroyed the set pulling it out. So you think, okay, do we want to spend all that money building a replica, or could we build a new one? And because Steven had the Doctor in *The Snowmen* keeping himself to himself for 200 years, going through a bit of a funk, it made sense to have a new TARDIS for that story. And so then you got the chance to unleash Michael on one of the icons of British television, and it was a pleasure to be part of the design process on that!

"Our starting point was to look at all the previous TARDISes and work out what did and didn't work, though virtually all those old sets hold up brilliantly! There was a temptation to do something spectacular, but both Steven and Michael were really good at coming back to: what are we saying about this Doctor?"

And what *were* they saying?

"Steven was very keen that we got back to the idea that the TARDIS is a machine. Yes, it's incredible, powerful and intriguing, but it's absolutely a machine, and so Michael reflected that with lots of mechanisms inspired from clocks and watches. With all due respect to Ed Thomas, who's a brilliant designer, Michael was the perfect successor to take the show on. You couldn't upgrade Michael. You could clone him – because there are many times when you could do with two of him – but he's just so perfect for a show like *Doctor Who*!"

The *Doctor Who* production schedule can be gruelling at the best of times, with every episode of the series either in pre-production, shooting, or post-production at any given time. As a result, it was decided that a number of episodes from the 2013 series would be assigned to associate producer Denise Paul, allowing Marcus to concentrate on the overall shape of the show.

"As a *Doctor Who* fan, you want to produce every episode," Marcus admits, "but then, as a series producer, you realise that you can't do them all if you want to do the best job possible, so there are always one or two pressure points where you need an extra pair of hands.

"Phil [Collinson] did the entire first two series himself, and then on the third and fourth, Susie [Liggat] would dip in for a couple of episodes, with Phil stepping back as an exec. We followed a similar pattern: rather than just hand over episodes, we wanted to work as a team, so that everything was balanced against the needs of the series. It was very much a team effort. Not just us, but our line producers Di Barton and Des Hughes and our production manager Phillipa Cole – we would all do whatever bits needed doing to get it done! And I still believe that's the best model for this show: to have a continuity of personnel and a continuity of vision across everything. I couldn't have done it without those guys."

One of the episodes allocated to Denise was the series finale, *The Name of the Doctor*, a story that concluded with a cliffhanger that would not only change the Doctor's backstory for ever, but that wouldn't be resolved until the programme's 50th anniversary on 23 November 2013. When did Marcus first become aware that he would be charged with overseeing the series' landmark celebratory episode, *The Day of the Doctor*?

"We started talking about the 50th anniversary as we were coming to the end of the season," he says. "I mean, we'd known for 50 years that it was coming, but it was then that we started talking about what we'd like to do."

"It was Steven's idea to consider 3D, partly because of his experience on *Tintin*, but also because we wanted to make as big a splash as possible. The idea of a cinema release was already being talked about, and Steven was dead set that, if people were going to pay money to watch *Doctor Who* in the cinema, then we had to give them something extra! We couldn't ask people to pay just to watch a normal episode on a bigger screen. Doing *Doctor Who* normally is a challenge, but 3D challenged us enormously. But that's why we're here: to push what we can do. And it was a huge learning curve!

"It was complicated by the fact that we weren't just going for a 3D cinema release though. Nick [Hurran, director] and I were adamant that this had to be the best 2D *Doctor Who* as well, so we weren't making any compromises for the fact it was being shot in 3D. We would still be fast-moving, use handheld cameras, quick cuts: all the things you're told not to do in 3D! We broke a lot of rules, but there were ways to ease the transition. Basically, we just learned to cheat, and make it the best experience possible overall.

Matt Smith, John Hurt, and David Tennant celebrated *The Day of the Doctor*.

"Doing *Doctor Who* normally is a challenge! Doing it in 3D challenged us enormously."

"After that, conversations then started to snowball as to who would be involved, what the story would be... Steven always had a strong sense of the story that he wanted to tell, but obviously that was subject to people's availability, and who wanted to participate. Obviously, the initial idea was to unite the three Doctors of the modern era, and conversations were had at a very early stage with David [Tennant] and Chris [Eccleston]. Chris considered it and then eventually – in a very gentlemanly and polite way – came back to us and said, 'I don't think this is for me right now, but I wish you all the best'.

"It was obviously a blow not to have the three Doctors of the modern era together on screen. But at the same time, Chris stepping away allowed Steven to delve into a bigger story. And there were various ideas. There was one involving a future Doctor coming back, a sort of Christmas Carol vibe: Doctors past, present and future. Then Steven said, 'No, I think it should be a Doctor we've never seen', and at that point everyone got very excited."

The Day of the Doctor saw Doctors Matt Smith and David Tennant face a previously unseen incarnation of the Time Lord, played by acting legend John Hurt, whose incarnation now sat neatly between Paul McGann and Christopher Eccleston's Eighth and Ninth Doctors.

"There was a sense of a missing period that we all wondered about," Marcus continues, "and I think it was Steven's keen sense that, in an anniversary episode of *Doctor Who* you have to give the audience something they didn't expect. It can't just be three guys you know bantering together, so it was an opportunity to give the audience something different. And then, when you marry that to an actor of the stature of John Hurt, you're onto a winner.

"I'd be lying if I said I didn't miss the Ninth Doctor returning. I think Chris is a fabulous actor and a brilliant Doctor, and maybe in the future, that will happen? But we did try to include some moments with him, just because we wanted to honour his contribution. If not for that first series in 2005, and what he, Russell, Julie and Phil achieved, we wouldn't be here now."

Was there ever any temptation to feature any other former Doctors in the Special?

"Again, it was something that was talked about, but as Colin Baker said himself, when they were shooting *The Five(ish) Doctors*, 'None of us look like the Doctor anymore!' And so the decision was made, quite rightly, to focus on the modern era. Tom Baker's scene was just a way of honouring the past in a single scene, rather than have it sprawling through the whole thing. We didn't want to bury the show under the weight of continuity. And because Tom was the longest-serving Doctor, he seemed the most fitting representative for Doctors past. And we never really explain who Tom is playing in that scene... who knows?!"

Tom's cameo appearance would prove to be just one of several surprises in what was undoubtedly one of the most highly anticipated episodes in *Doctor Who*'s history, with an unprecedented level of press attention from around the world. Was there ever any sense of just how massive *The Day of the Doctor* was going to be while it was in production?

"I'm glad I never thought about it, to be honest!" laughs Marcus. "If I'd thought 77 million people, or whatever it was, were going to watch it go out live, all on the same night, I would have had trouble facing the world! But yes, the secrecy around it was huge, so when it was finally out there, there was a massive relief and weight off all our shoulders.

"I know Steven got very, very stressed about how it would go down, because he was really feeling the weight of expectation, and we didn't have the usual ►

◄ reassurance of press previews saying, 'Ah, it's good', or if they didn't like it. But while we were making it, we were just in a bubble. And we got so close to delivery. We only finished it a month before it transmitted! But the post-production people were amazing – the guys at Milk, Sue and her team at BBC Wales, Nerys, Geraint, Tim and the dubbing guys – everybody was working every hour god sent to get it done. So when it was finally released, there was just a sense of 'Phew, we did it!' as opposed to 'What will people think?' But the response was incredibly gratifying.

"Even on the weekend it finally transmitted, I was still up to my neck in post-production on the Christmas Special, so it was just another day for me, in a way. The only thing that actually drew me out of work and made the anniversary feel like an event was going to the *Doctor Who* Celebration, where suddenly you get to reconnect with the audience and realise 'Wow, there's huge anticipation for this!' And as I think I said on the panels, that day, I just hope people enjoyed it."

The 2013 Christmas Special, *The Time of the Doctor*, would prove to be not only Marcus' final contribution to the show, but would also mark the end of Matt Smith's tenure as the Eleventh Doctor. Was there ever a conscious plan to leave together?

"Matt and I knew we'd probably leave at the same time," recalls Marcus, looking back. "We used to stand on night shoots and go, 'So, this year, shall we...?' But it was always an ongoing conversation. Right up until the moment when he decided that it was his time to leave, Matt and Steven were still talking about what would happen if they did another year, discussing storylines and where the character would go in a fourth series. And I know it was a decision that Matt agonised over. But it was never a set thing."

"I think his decision to leave came after we'd shot the 50th anniversary. That incarnation of the Doctor was at such a high point then, where do you go from there? I think it was the right decision for Matt: to bow out having told such an amazing tale... and being number two at the American box office with *Doctor Who*!

"Like Matt, I thought long and hard about doing another one. By the end of the season, we'd achieved a lot of what we'd set out to do, and I could have easily stayed and done another series or two. But as Steven says: if you stay and do another one, you'll want to stay and do another two – then before you know it, you're here forever..."

Traditionally, a lot of production and cast changes on *Doctor Who* have coincided over the years, with both actors and production team likening it to a family atmosphere. Did Matt's decision to leave at Christmas make Marcus' life any easier?

"I'd had such a good time with Matt," he smiles, "that it felt right for me to leave with him. Matt really was my Doctor. And a lot of his reasons for moving on applied to me too: I'd just produced the 50th Anniversary Special – a 3D movie that went around the world – and then *The Time of the Doctor* came along, and it felt like a great farewell episode for us both. Also, I felt I'd put my all into the series for three-and-a-half years and, as a fan, I wanted to see what somebody else could do with it.

"A funny thing that happened when we were doing the anniversary, and a separate team came in to do *The Night of the Doctor* [the acclaimed mini-episode that heralded Paul McGann's screen return to the role of the Eighth Doctor]. Denise Paul produced it, John Hayes directed it, and I had absolutely nothing to do with it! I sat and watched it for the first time in an online suite for sign-off, and thought, 'This is cool!' It was the first new *Doctor Who* I'd watched in three-and-a-half years, and a bit of me missed that feeling! There just comes a point where you need to step away from a show like this, because it is all-consuming. Yeah, I could have kept on going, but I also wanted to step back and give myself a bit of a breather. And I'm so excited to see what a new Doctor brings to the show, and I want to enjoy that as a viewer again."

Decisions made, how did Marcus find production on the Christmas Special, knowing that it was to be his final episode on the series?

"It was more emotional," Marcus confesses. "Shooting *The Day of the Doctor* had been very complex, and there had been a lot of factors involved, so that had been a more testing time generally; whereas there was a sense of savouring the Christmas Special because it was the last time we'd get to do all this. 'Let's enjoy it, let's go out with a bang!' And that's what Matt and I kept saying to each other: let's leave them going 'Right, how are they going to top this?' And I've no doubt they will because Steven is not a man to go backwards.

"I look at *Doctor Who* when I left and it's a bigger, more ambitious show than when I arrived. That's Steven driving the heart of it; that's Matt, Karen, Arthur and Jenna; that's the entire crew wanting to do something bigger, better and more exciting than what came before. We definitely took it up a gear! Every season of the show took the series forward, and I don't doubt that next year will be even bigger and better.

"I remember standing on the set of Arcadia on location at Mamhilad and thinking, 'This is a movie!' And yet, we'd achieved it all on a BBC budget. But that was all down to the combination of people working on it: Nick shooting everything beautifully; Danny Hargreaves blowing everything up; Murray Barber designing where the gun ships would come from; Dalek operators fighting through the rubble; hordes of extras directed by Fay Selby and Heddi, our assistant directors. Our entire team was just focussed on a single thing, and I was just looking round going, 'Most movies would be proud to have this sequence'. And when we wrapped the anniversary at four o'clock on a Saturday morning, I was proud of all of them.

"*The Time of the Doctor* was the end of that adventure, and the themes of the Christmas Special – all good things must come to an end – resonated through the piece and for myself. But it was nice to play with all the toys one final time: Daleks, Cybermen, Sontarans, Weeping Angels... and Matt is just such a fantastic actor. You're in danger of being spoiled, but at the same time, I wanted to enjoy working with this guy one last time because they don't always come around like this. He's a class act. He always brings more to the material than is here, he really interrogates the script. In a classic sense, he really is a leading man."

So when the episode transmitted on Christmas Day, and Matt's features sharply flicked into those of Peter Capaldi, did Marcus feel any sense of closure?

"Yeah, I did actually. In a way, it felt like a really lovely Christmas present to myself. It was, 'There, you've done it! You've done three-and-a-half years as the producer of *Doctor Who*; you've gone out with a huge bang (literally); and you've left it in good shape for the team that follow!'"

Was there ever a point during production on *The Time of the Doctor* that Marcus was tempted to reconsider his decision to leave?

"You have those little wobbles," he agrees, "and there was one when we were shooting Peter's regeneration scene. I mean, what a lovely man! Just in that short scene, you got a real sense of what possibilities he could bring to a brand-new Doctor. He was just so insightful, so intelligent, and also so generous!

The Twelfth Doctor's arrival was a new beginning and the end of an era for Marcus Wilson.

> **"In one short scene, you got a real sense of what Capaldi could bring to the Doctor..."**

"At one point, we were shooting Jenna's single, and time was tight, but Peter wanted to make sure Jenna had all the time she needed. He looked at me, with the clock ticking towards 7pm, and asked if she could have another take. Peter was instantly acting like a leading man, and was already very protective of his leading lady. You could see glimpses of how he was going to handle the role. So yes, there was a moment where I wished I was doing the next series, but then you shake it off and go, 'No, on you go!' Let me enjoy it as a punter!

"I've come away from the *Doctor Who* experience having learned an enormous amount. To have somebody like Steven teaching you about stories and scripts, and to have the resources and access to people like Milk, Millennium and Michael Pickwoad – professionals at the very top of their game – you learn so much! And I always think the job of the producer is not to know everything, but to find the right people and point them in the right direction. It's encouraging people, cajoling them, pushing them and managing them.

"At the end of the day, nobody ever looks at a show and goes, 'That was well produced.' They'll say it was well written, well directed, well acted. And that's kind of how it should be. If you've produced a show well, you've made everything else shine, and you should be invisible: you've put all the right people in the right places at the right times. And with *Doctor Who*, I felt that I was the best I've ever been at my job, so it was great to leave on a high, go on to new things, and take everything I've learned with me."

And after three months away from BBC Wales and the *Doctor Who* production offices, how does it feel to have put the programme behind him?

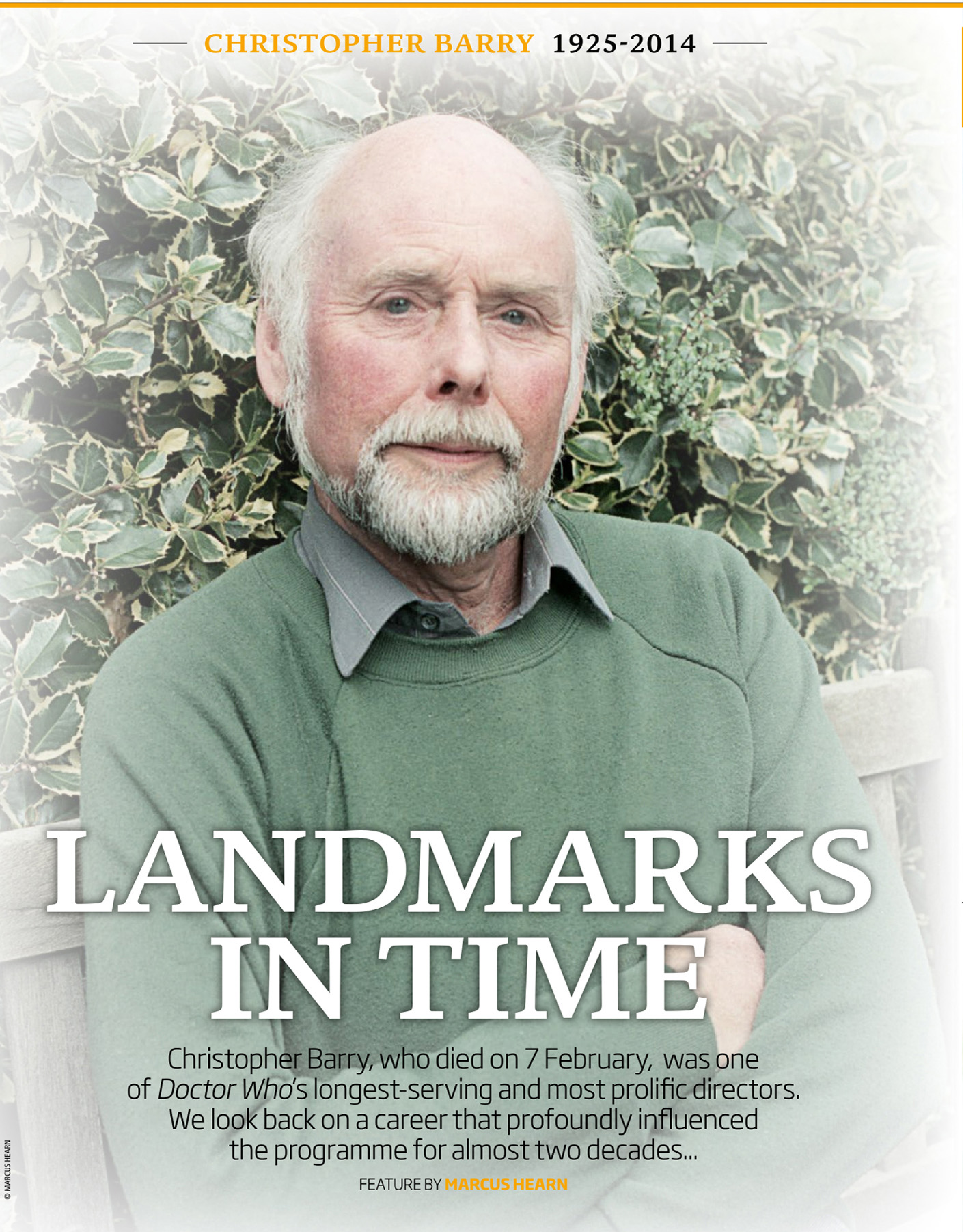
"You never feel like you're really leaving," Marcus smiles. "You just stop making it. It's been part of your life for such a long time, both as a fan and a viewer, it's always with you. Certainly this past year has been very intense, and there's been a lot of emotion. So in some ways, to actually stop and put that behind you – and get a bit of perspective on the *Doctor Who* experience – has been quite a relief.

"It does take over your life, but there are so many lovely people working there, you don't mind that. You're too busy enjoying their company. I still speak to a lot of them, and I miss them, because those people love the show. Everyone goes that extra mile. They're making it for their kids, and their families, so there's a really nice, positive atmosphere on set that pulls it through. And when you're working with a team who are that dedicated and that enthused and motivated, you can't help but enjoy it. You feel like you could take on the world!

"We had a saying on production: *Doctor Who* is never finished, only transmitted, because there are always things you think you could have done differently, given more time. But the real magic of *Doctor Who* is what we achieved with the money and the time. I'm so proud to have been a part of that team because of the miracles they make happen on a daily basis. It was a really enjoyable experience – not without its challenges and not without its pressures – but you come out the other end going, 'I'm glad I did that!'

"I will miss it, but you've got to stop sometime, and I will always have been the producer of *Doctor Who* for the large part of Matt Smith's tenure. And that's something I'm incredibly proud of..." DWM

CHRISTOPHER BARRY 1925-2014



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LANDMARKS IN TIME

Christopher Barry, who died on 7 February, was one of *Doctor Who*'s longest-serving and most prolific directors. We look back on a career that profoundly influenced the programme for almost two decades...

FEATURE BY **MARCUS HEARN**

“There was a lot of energy to my work, which I think appealed to people,” said Christopher Barry, appraising his long career. “I'd say I was a good jobbing director.”

For nearly 30 years BBC producers regarded Barry as a safe pair of hands, and this view has extended to many *Doctor Who* fans and scholars. Almost as prolific as estimable contemporaries Douglas Camfield and David Maloney, Barry is sometimes categorised as a journeyman director in comparison. His 43 episodes are a mixed bag - he rarely had any say in what he was assigned - but the best of his work was the best of *Doctor Who*. And at least four of Barry's stories number among the programme's undisputed landmarks.

Ironically, the watershed status of *The Mutants* (*aka The Daleks*), *The Power of the Daleks* and *Robot* has generally overshadowed the man behind the lens. Stories as diverse as *The Dæmons* and *The Brain of Morbius* didn't become classics by accident; they were carefully constructed by a thoughtful and quietly passionate director.

Chief among Barry's skills was an eye for casting. He was meticulous and kept volumes of notebooks dedicated to actors who caught his attention. These notebooks gave *Doctor Who* some of its most distinguished performers: Alan Wheatley in *The Daleks*, Ray Barrett in *The Rescue*, Frederick Jaegar and Ewen Solon in *The Savages*, Damaris Hayman in *The Dæmons*, Patricia Maynard in *Robot*, Philip Madoc in *The Brain of Morbius* and Geoffrey Bayldon in *The Creature from the Pit*. The respect he felt for his companies was reciprocal. “Actors have, on the whole, liked my way with them,” he said with typical understatement in 2002.

Above anything else, however, he never forgot that *Doctor Who* was about suspense, and his cliffhangers gave us some of the most memorable images in the entire series: the first tantalising glimpse of a Dalek (at the end of 1963 episode *The Dead Planet*), the Doctor driven to the very brink of death (Episode 3 of *The Savages*), Azal growing to terrifying size (Episode Four of *The Dæmons)* and Sarah stumbling across a headless monster (Part One of *The Brain of Morbius*).

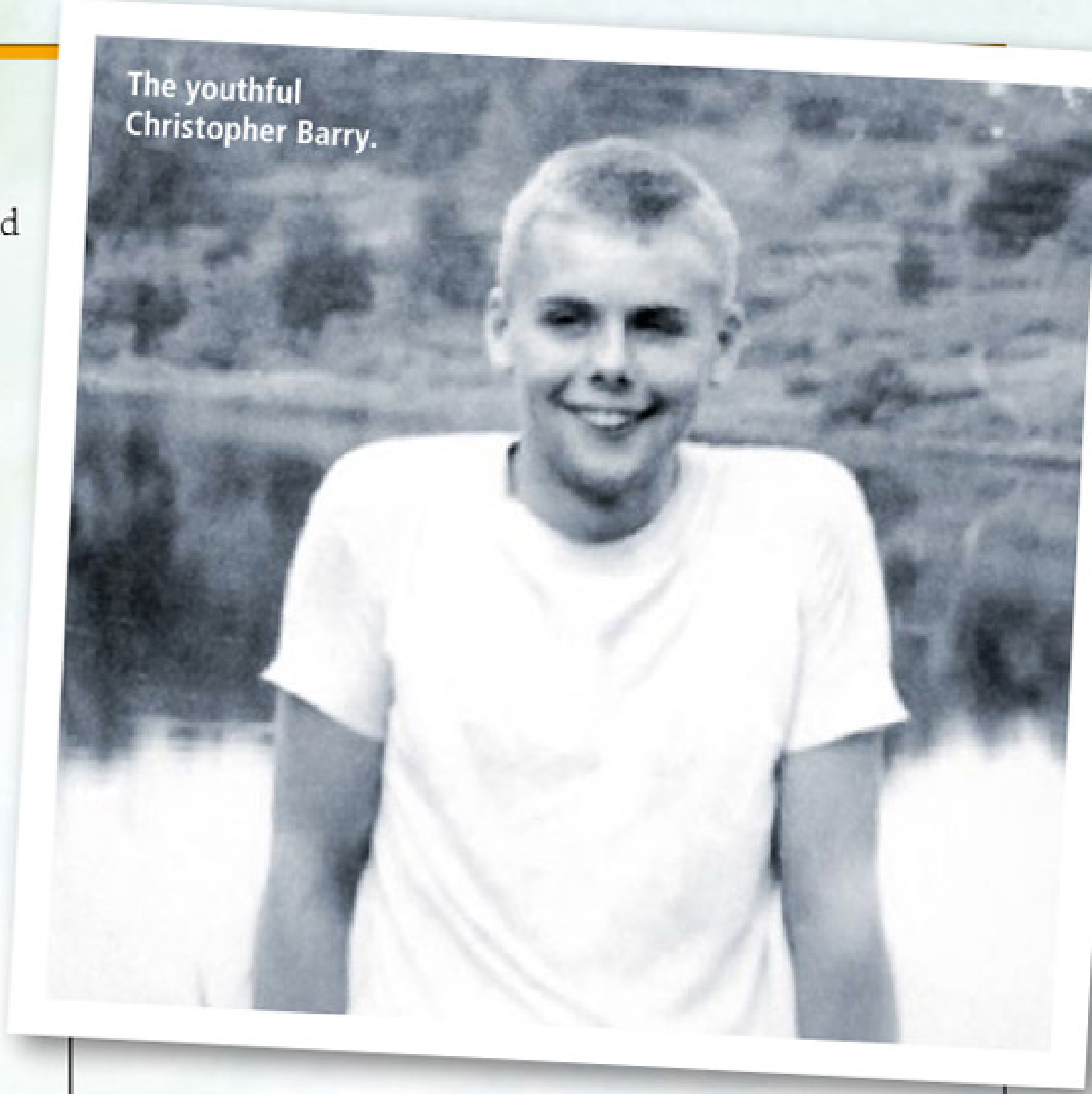
Within these episodes were some intriguing, and often overlooked, visual flourishes. Barry was a director who never stopped looking for inventive and unexpected places to position his camera, even if it meant getting inside the heads of his monsters. Not necessarily what you'd expect from a safe pair of hands.

I was lucky enough to interview him many times. Our first meeting took place in the garden of his Oxfordshire home in 1991. We spoke for well over three hours about his entire career, not just the *Doctor Who* stories he felt had typecast him. He told me this was the most extensive and detailed interview he'd ever given, but only a relatively small part of it was published in **Doctor Who Magazine**. We met for the final time at the official 50th anniversary celebration held at London's ExCeL Centre in November last year. Our on-stage interview sadly proved to be the last he ever gave.

The better I got to know Christopher, the more I became aware of the contradictions that surrounded his working life. Here was a man who dreamed of being a film director, but who spent his entire career in television; a man who appreciated the recognition he received from *Doctor Who* fans but who slightly grudged the way the programme had dominated his career since 1963. In particular, I came to understand how the passion he channelled towards his career turned to resentment towards certain ex colleagues when that career needed a boost in his freelance years.

Christopher Chisolm Barry made no apologies for the fact that he came from an upper middle class family. He was born in Greenwich on 20 September 1925. His father, Gerald, was a distinguished journalist who in the 1950s would edit the *News Chronicle* and receive a knighthood for his work as director general of the Festival of Britain.

Christopher's childhood coincided with the birth of cinema as mass entertainment, and he retained vivid memories of seeing Howard Hughes' 1930 talkie *Hell's Angels*. “I can remember standing up in the cinema, on the seat, screaming because I'd seen a man coming straight at me with a machine gun,” he told Chris Chapman in 2010.



The youthful Christopher Barry.

Gerald Barry and his wife Gladys divorced when Christopher was still young. He attended Blundell's School in Devon, and when the Second World War broke out he and his step-sister were evacuated to the United States. After the strictures of boarding school life the transatlantic boat journey represented “liberty hall” to the teenage Christopher. “There were *girls* on board,” he remembered with nostalgia, “and I suppose I did start to become much more independent than I had been as a child.”

In the United States he spent three-and-a-half years living with a Quaker family, whose rigid work ethic held further surprises for the young Christopher; for the first time in his life he was obliged to do his share of household chores.

Back in England, his time as an undergraduate was similarly character-building. He was at Cambridge when, in late 1943, he gained his first experience of the film industry. Together with a friend he worked as an actor's double on *Journey Together*, a drama co-financed by the Royal Air Force Film Production Unit. The thinly-veiled propaganda cast Richard Attenborough, Jack Watling and David Tomlinson as cadets training to become RAF pilots.

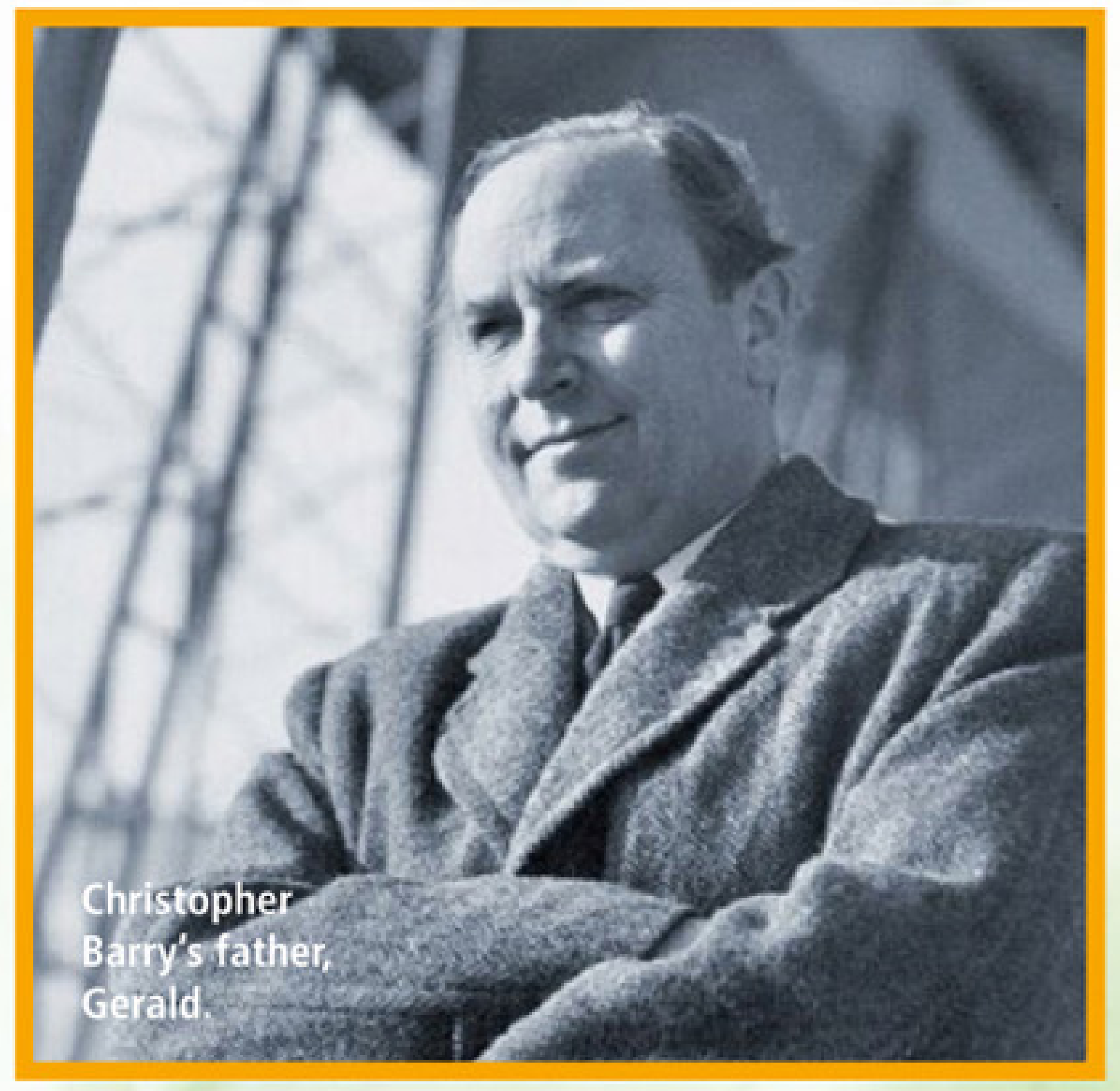
Life imitated art for Barry; following his graduation he joined the RAF and trained as an air crew navigator in Canada. He was too young to see action and remained in the Air Force after the war, a victim of its ‘last in last out’ policy.

During the late 1940s Barry was stationed at Husbands Bosworth, a large village in Leicestershire. He joined the local university's film society, and spent off-duty evenings watching many of the classics that formed his education in cinema. A friend arranged a pass to Shepperton Studios where he watched Vivien Leigh filming a scene standing in the snow by a locomotive. Barry later recalled his visit to the set of *Anna Karenina* as “The most breathtakingly exciting experience.”

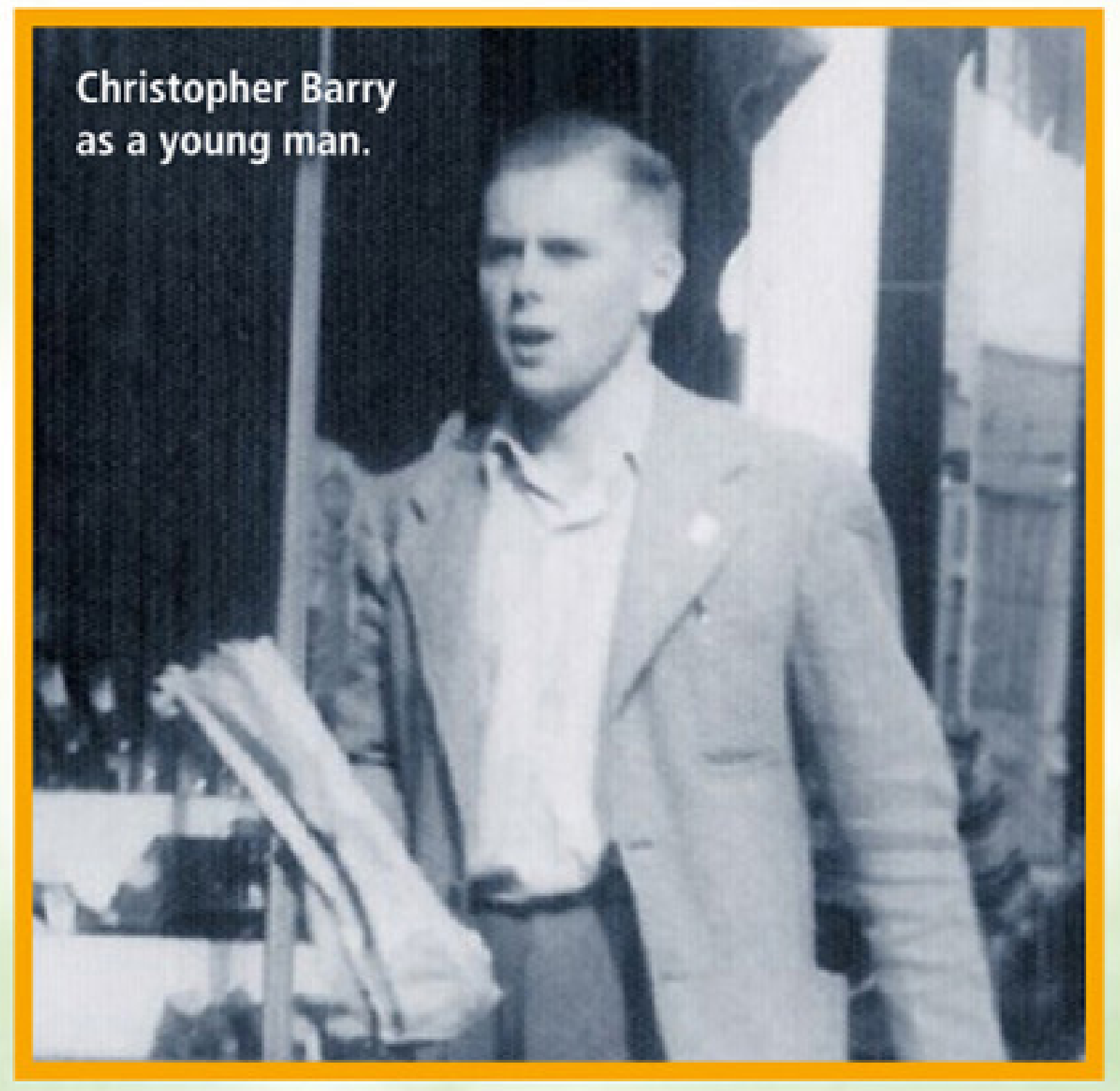
In 1950 Christopher married his fiancée Venice and strengthened his resolve to break into the film business. His initial forays seem lost to history; he worked on several 3D documentaries around the time of the Festival of Britain in 1951 and collaborated with Alfred Shaughnessy on *Our Marie*, a light entertainment extravaganza about the life of music hall star Marie Lloyd.

Shaughnessy's career thrived as the decade progressed, but Barry became frustrated by his lack of progress. He was friendly with Richard ►

‘Chief among Christopher Barry's skills was an eye for casting. He kept volumes of notebooks dedicated to actors.’



Christopher Barry's father, Gerald.



Christopher Barry as a young man.

Richard Attenborough in 1955's *The Ship That Died of Shame* – the first film which Christopher Barry was credited on (he's holding the clapperboard, inset).

© REX

◄ Winnington, one of the film critics on the *News Chronicle*, so he asked him for advice. Winnington suggested he sought employment at Ealing Studios, at that time the country's most successful film production company. It so happened that Gerald Barry was a member of the same gentleman's club as Ealing chief Michael Balcon, so Christopher asked his father to pull a few strings.

It was with some trepidation that Barry arrived at Ealing for an interview with Balcon in 1951. "Can you write?" Balcon asked him abruptly. "I don't know, never tried..." replied the young man hesitantly. "You ought to be able to," said Balcon, "your father can!"

And with that Barry was given his first job in the film industry – as a junior member of Ealing Studios' Script Department. However Barry wasn't employed as a writer but as a *reader*. He spent the next few years evaluating submitted scripts, studying novels, going to plays in and around London and writing detailed reports on them all. He soon gained the skills of script construction and learned about production through observing the mechanics of the Ealing film factory. "I had *carte blanche* to wander in and out of the studios," he recalled, although he was prevented from doing much more than looking by the fact he wasn't yet a member of the Association of Cine-Technicians.

By the time Barry eventually got his union ticket it was considered that he knew enough about filmmaking to skip the post of third assistant director (essentially a runner) and go straight in as a second assistant on Charles Crichton's 1953 film *The Love Lottery*. Upon graduating to first assistant he finally earned his first screen credit on an Ealing film. *The Ship That Died of Shame* was directed by Basil Dearden and released in spring 1955. Barry's excitement turned to dismay when he realised he had been credited as 'Chris Barry'. "I made damn sure after that that I was always *Christopher* Barry," he said.

The roster system at Ealing demoted Barry to second assistant on his next few films, and in autumn 1955 he was working as a researcher on what would become Leslie Norman's film *Dunkirk*. In between trips to the Imperial War Museum he heard rumours that Ealing was suffering financial difficulties. The growing appeal of television – satirised in the studio's 1953 comedy *Meet Mr Lucifer* – was having a terrible effect on cinema attendance. The era of the genteel Ealing comedies was drawing to a close and Basil Dearden advised Barry to look for another job.

Dearden told him he had seen an advertisement for production assistants in the BBC's drama department, and that he should apply. Thinking that the job description sounded very much like that of an assistant director, Barry went for an interview. "The day I was accepted it was announced that the BBC had bought Ealing's premises, so I think Basil knew something. He was very kind to me."

Barry joined the Corporation at a time when it was losing many of its most ambitious staff to commercial television. "The BBC was restocking," he remembered. "It was very exciting, but the first thing that struck me on going there was the sets; they were all so tawdry and tatty compared to the standard I'd been used to at Ealing. That led me to insist on good standards in my own productions at the BBC."

He was amazed to learn that his contemporaries all came from either theatre or radio. "I think I was the first person ever recruited by the BBC that came from films," he said, only half-joking.

"I was itching to have a go, although it was live television. I always tell people that's where I lost my hair!"

His first major job as a production assistant saw him work alongside director Campbell Logan on an adaptation of *Jane Eyre* that began screening in February 1956. Logan was a dogmatic, old school director whom Barry nevertheless came to regard as a "loveable rascal." Their relationship was occasionally uneasy, but one area where Logan consistently deferred to Barry was filming. Logan was an ex-theatre man and needed Barry to plan his film inserts for him. Sometimes he even allowed him to direct them.

Both Christopher and his new friend Morris Barry (possibly very distant relations, they later decided) received their first full directorial credits on the twice-weekly soap opera *Starr and Company* in 1958. Christopher claimed not to be fazed by the pressure. "I was itching to have a go, although it was live television," he said. "I always tell people that's where I lost my hair!"

The long apprenticeship was finally paying off. He was offered another soap opera, *Compact*, and nine episodes of the drama *Private Investigator*. Soon afterwards came a series that Barry hoped would take his work to the next level. The drama-documentary was a relatively new genre at the BBC and Barry was excited by its possibilities. He became friendly with some of its leading exponents, and in 1962 got to direct one of his own. *The Net* was written by Wilfred Greatorex and depicted the challenges faced by the UK Immigration Branch. Barry threw himself into the series, and remained especially proud of one particular sequence that he shot at Heathrow Airport using six cameras. Fast cutting created an unusually dynamic chain of events that was highly acclaimed by Barry's colleagues. Feeling the time had come for him to go freelance he sent a copy of *The Net* to two of the biggest commercial television executives in the country – Bill Ward at ATV and Sydney Newman at ABC. Newman in particular was impressed, and invited Barry to a meeting.

Barry was fully expecting to begin a new life working for ABC at Teddington Studios, but an unprecedented strike by the actors' union Equity brought production of *The Avengers* and other series to a halt. Suddenly Newman wasn't hiring. Barry remained at the BBC, but found himself in a worse position. While hoping to leave, he had turned down the opportunity to become one of the establishing directors of *Z Cars* and he still hadn't been permanently promoted from the status of production assistant.

Newman had switched sides to become BBC Television's Head of Drama Group by the time Barry's career started to recover. In autumn 1963 Barry both produced and directed *No Cloak – No Dagger*, a six-part drama that began screening on 1 September. The score was composed by Tristram Cary, a musician Barry had first met during production of *The Ladykillers*, the last of the great Ealing comedies, in 1955.

Donald Wilson, the BBC's Head of Serials, was impressed by *No Cloak – No Dagger*. Tired of seeing Barry's yo-yoing career, Wilson told him he didn't feel he should ever go back to being a production assistant. Under Wilson's patronage Barry would be recommended for a full-time post as a director.

Soon afterwards John Jacobs created a vacancy by leaving the Corporation to become the Head of Drama at Anglia Television. In order to effectively take Jacobs' place Barry had to be interviewed by a board in Newman's office at Television Centre. Barry's encounter with the outspoken impresario was daunting. "I remember he put his crepe-soled shoes up on his desk, right in front of my face. It disarmed me completely."

Newman had hated Tristram Cary's unusual score for *No Cloak – No Dagger*, but was swayed by prevailing opinions of the director's work. Aside from Wilson's endorsement, Head of Series Elwyn Jones had been generous with his praise for Barry's episode of the recent serial *Moonstrike* ("You can be proud of that one, boy," he told the director). Barry got the promotion.

Barbara (Jacqueline Hill) at the climax of one of *Doctor Who*'s most celebrated cliffhangers.

Having entered Newman and Wilson's orbit in autumn 1963 it was perhaps inevitable that Barry would be considered for their latest venture. In October he set aside his chauvinistic reservations about working for a younger woman – Newman's *protégé* Verity Lambert – and joined her team on an ambitious new series called *Doctor Who*.

Barry was galvanised by the BBC's vote of confidence and turned his attention to the technical challenges presented by Terry Nation's scripts for *The Daleks*.

While designer Raymond Cusick created the look of the serial's machine creatures, the Daleks, Barry wondered how best to realise what Nation described as their 'echoing metallic voice'. In October he approached the Joint Speech Research Unit, an experimental department of the General Post Office (who at that time had responsibility for the country's network of telephone and telegram communications). Although intrigued by the tapes of synthetic voices they sent him, he soon settled on a quicker and more economical option. It was Barry's choice of the Ring Modulator that gave the Daleks their distinctive, grating voices – tones that remain essentially unchanged in modern episodes.

A few months later Nation's script, Cusick's production design and Barry's bold direction would launch the Daleks as one of science-fiction's iconic villains.

The closing moments of first episode, *The Dead Planet*, now feel so intrinsic to the legacy of *Doctor Who* that's it's easy to underestimate the impact they must have had at the time. On an alien world the Doctor (William Hartnell), Ian (William Russell), Barbara (Jacqueline Hill) and Susan (Carole Ann Ford) discover an apparently deserted city. Barbara gingerly explores its maze of arched corridors, unaware that wall-mounted surveillance cameras are tracking her movements. As her journey continues, doors slide shut behind her and Barry tilts his camera at an extreme angle, underlining the eerie nature of her surroundings. The path is blocked, and Jacqueline Hill places her hand over the lens of Barry's camera to illustrate Barbara's confinement. She retraces her steps but finds the way blocked by another door. Now desperate to escape she runs down a different corridor, only to find herself in a lift that rapidly descends to the depths of the city. The camera judders to indicate a sudden landing, and Barbara emerges into another metallic corridor. This one, however, is not deserted. She is startled by a movement behind her. She spins around to face its source, but Barry's camera stays fixed upon her. A metallic proboscis fills the lower half of the frame and extends towards her. Now pressed against the wall she turns her face away in blind terror. Her desolate scream mingles with a crescendo of electronic noise and the screen fades to black...

It is arguably the greatest cliffhanger in *Doctor Who*'s history, and its climax was brilliantly orchestrated by Barry from a script direction that simply read: 'a panel opens and a pair of grotesque arms move out to encircle [Barbara]'.

"My only philosophy, which isn't a philosophy at all, is that the less you see of them the better," said Barry of the Daleks. "That's why I just had that one claw coming down the corridor. That was my idea – I don't think it was in the script... I put the arm in because I thought it would get the imagination going. I wanted people to think, *What is that?*"

He was also justifiably proud of the moment in the next episode, *The Survivors*, where the Daleks were finally revealed to the audience. Cusick only had the budget to construct four Dalek props, and Barry gathered all of them for the scene where the Doctor, Susan and Ian find themselves surrounded. Barry's camera is initially fixed on the astonished heroes, as per the attack on Barbara, but then he rapidly pulls back to reveal their gliding, robot-like assailants. Barry directed the Dalek operators to subtly manipulate their 'arms', creating the impression that the Daleks were testing the air around their captives like inquisitive serpents.

Later in the episode the Daleks bring the ailing Doctor for interrogation. He is forced onto the floor, and Barry places his camera at Hartnell's level, shooting up at the diminutive Daleks. It was a trick he and subsequent directors would return to numerous times to emphasise the creatures' dominance.

In the fifth episode, *The Expedition*, Barry experimented further with a point of view shot from inside the casing of a delirious, dying Dalek. Later in the episode he presented another POV shot framed by a Dalek's dilating mechanical iris, this time with the metal proboscis extended within its field of vision. This wasn't the last time Barry would attempt to get under the skin of his *Doctor Who* monsters.

As well as imaginative camera work, the first Dalek serial benefited from an unusual soundscape composed by Barry's old friend Tristram Cary. "I remember getting a disc out of the BBC record library and listening to this *musique concrete*, which was all sorts of pings and whirs and strange noises," remembered Barry. "This seemed fascinating to me. It seemed something electronic would be more correct for *The Dead Planet* than conventional instruments and I think it all added up to the general success of the programme."

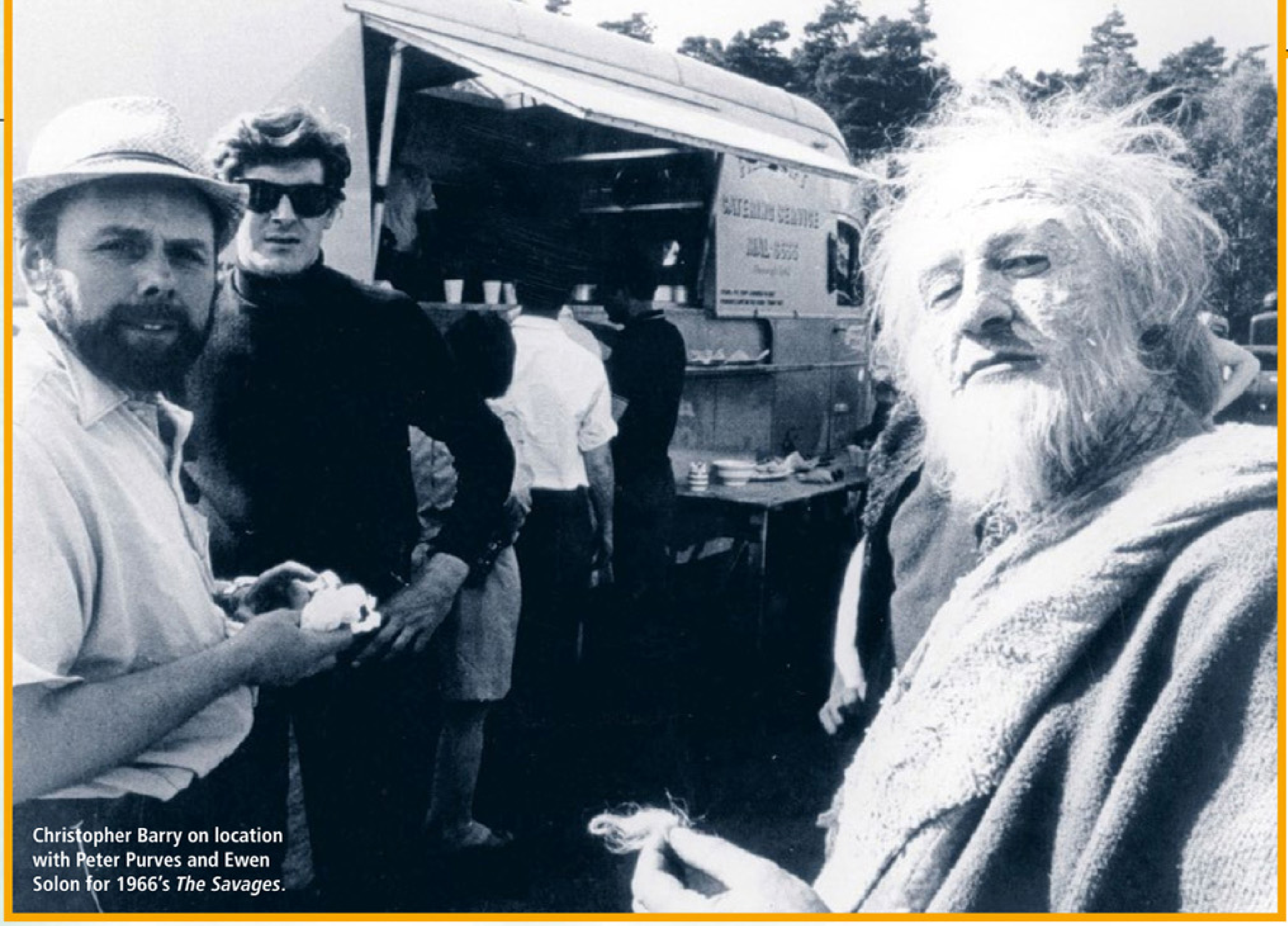
He added that recording in monochrome also added to the story's atmosphere. "In black and white you're only having half your imagination taken over from you... Shadows have more menace. When one saw Daleks in colour they weren't nearly so frightening. In colour they were play objects, toys."

By this time Christopher and Venice had three children – Robin, Rosalind and Matthew – and in their hands play objects is exactly what the Daleks became. He gave Robin a Dalek playsuit – the most expensive of all the Dalek toys on the market – while his younger son, Matthew, constructed his own outfit using a cardboard box. Robin was especially affected by his father's work. "We had a curtain between our living room and the next room and he used to go back behind the curtain from the sofa. Then he'd go round the corner and up the stairs and just listen from up there. So we knew we had something on our shoulders that was going to catch on."

The responsibility for directing *The Daleks* was divided between Barry and Richard Martin, who handled the third, sixth and seventh episodes. "I probably would have preferred to have done it all myself," said Barry, "but *Doctor Who* is very hard work. It was seven episodes, which was long even then, and I think it was felt that was too much for one director. Richard was newer to directing than me, so he could feel his way in with less than half of it." ►

Christopher Barry's children enjoy some dressing up – but with only one Dalek suit to share, some improvisation is needed!

CHRISTOPHER BARRY



Christopher Barry on location with Peter Purves and Ewen Solon for 1966's *The Savages*.

◄ Although Barry insisted that he and Martin "existed as equals" during the making of *The Daleks*, the serial's major innovations belong to him. Fifty years later the BBC Two drama *An Adventure in Space and Time* recreated key moments from those recording sessions. Barry was consulted in advance, but was surprised and disappointed by his lack of representation in the actual programme.

Dalekmania brought Raymond Cusick only a fraction of the spoils enjoyed by Terry Nation, but for Barry there was no *ex gratia* payment at all. "I begrudge the BBC staff set-up for that," he said.

Barry returned to *Doctor Who* at the beginning of its second recording block in late 1964 when he directed *The Rescue*, a two-part mystery designed to introduce new travelling companion Vicki (played by Maureen O'Brien).

Barry was impressed by the "rugged face" and "haunted look" of Australian actor Ray Barrett, so cast him as Bennett, a character who led a double life as Vicki's tormentor Koquillion. During pre-production of the serial Barry asked Verity Lambert if he could spend more time with his actors. On 8 October 1964 he sent her a memo which included a frank observation about the programme's status: 'With all the criticisms that have been levied at *Dr Who* about 'poor acting' are we not perhaps rehearsing too little on what is often very complex stuff technically?'

It's tempting to think that *The Rescue*'s phenomenal viewing figures (which peaked at 13 million for the second episode) were at least partly down to Barry's refreshingly efficient handling of the material. He was too modest to accept any such theory, suggesting instead that this must have been the audience retained from the previous story, *The Dalek Invasion of Earth*.

Nevertheless he held on to most of those viewers in the next story *The Romans*, which aired in January 1965. Barry took the script's farcical elements in his stride, considering comedian Dick Emery for the role of Emperor Nero before discovering that author Dennis Spooner had written the role for Derek Francis.

Archaeology was one of Barry's hobbies, and he tried to ensure the serial's depiction of AD 64 was accurate by checking its details with Rome's Museo della Civiltà Romana. In an effort to make the action also appear authentic he hired actor and accomplished fight arranger Peter Diamond, whom he had first met on *The Love Lottery* at Ealing in 1953.

Authenticity was of similar concern to designer Raymond Cusick, who was allocated a budget of just £450 per episode. Barry appreciated his efforts and kept his model of the Riverside Studio set for the rest of his life. Unfortunately Cusick's budget expired long before Rome itself was due to collapse, so Barry made a valiant stab at recreating Nero's infamous fire with a montage.

The BBC's Audience Research Report confirmed that viewers were left a little bewildered by *Doctor Who*'s sudden shift towards comedy, and Verity Lambert later conceded it was "something that people weren't really ready for." Barry agreed. In retrospect, however, it's clear that the serial is better characterised by a spirit of benign playfulness. This is exemplified by the warm interplay between Ian and Barbara in the fourth episode, *Inferno*, when Barry and his actors create such a rapport that it's possible to believe the two characters may become more than just friends.

After *The Romans* Barry hoped to indulge his penchant for risk-taking with the six-part thriller *Take a Pair of Private Eyes*. The programme was written by *Modesty Blaise* author Peter O'Donnell and starred Derek Fowlds and Jeanne Roland as husband-and-wife detectives. The opening and closing titles were realised as an O'Donnell comic strip, but Barry wanted to take the approach further, presenting certain scenes in tableaux and some of the dialogue in speech balloons by the actors' heads. Gerald Savory, the BBC's then Head of Serials, proved less than supportive. "I lost courage and abandoned the idea," said Barry in 1991, "but I wish I'd kept it up. Even if I'd failed people would still have talked about it today."

Take a Pair of Private Eyes began transmission in April 1966, the same month Barry started filming *The Savages*, his fourth *Doctor Who* serial. Ian Stuart Black, the story's writer, was a seasoned author of thrillers whose career had recently peaked when he adapted his novel *The High Bright Sun* as a feature film for Rank. He was perhaps less comfortable with science-fiction, but accepted his *Doctor Who* commissions in order to gain credibility with his children.

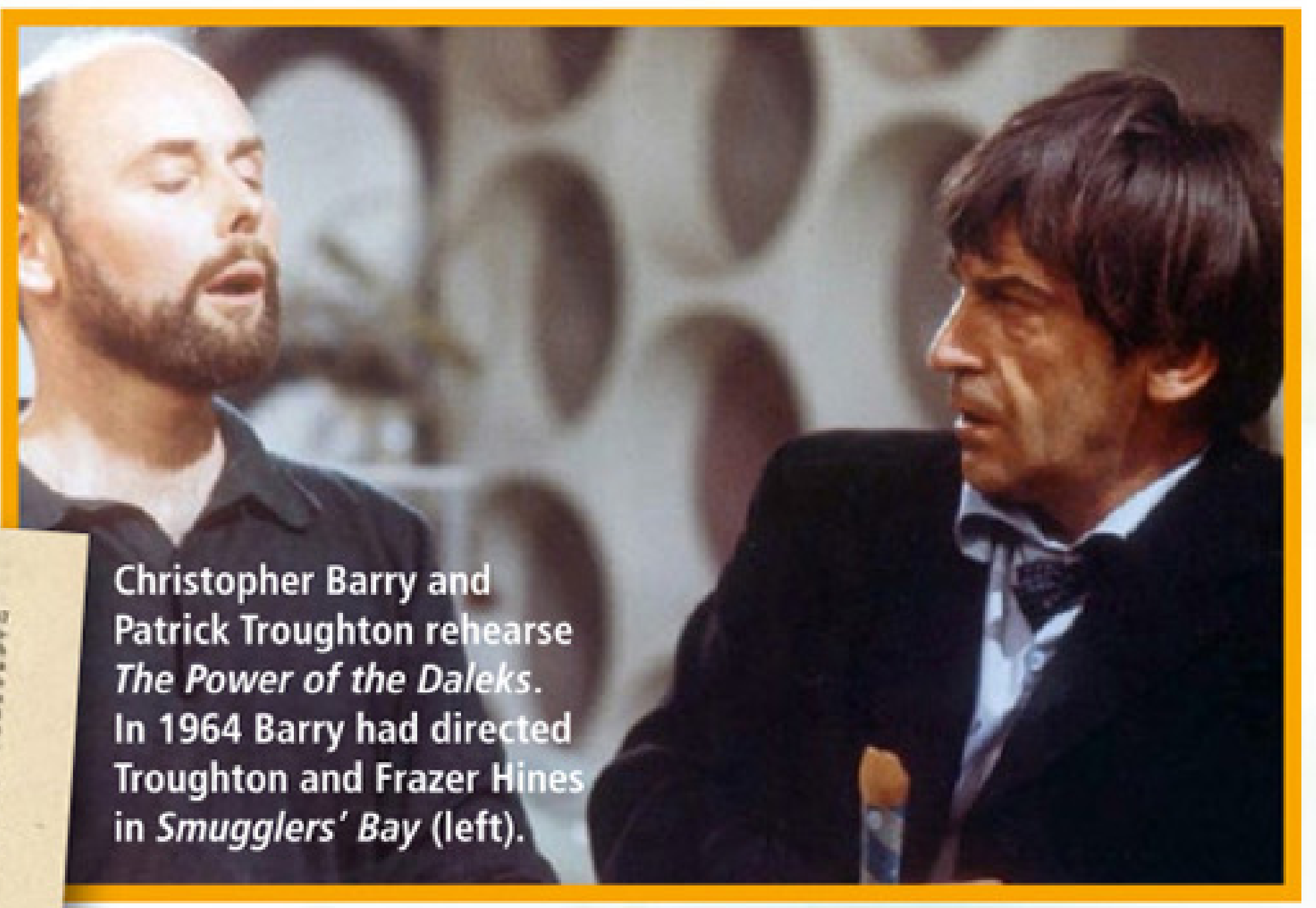
The BBC has yet to locate a copy of *The Savages* following the destruction of its archive copies, but the off-air 'telesnaps' and soundtrack suggest that Barry's direction of Episode 3 in particular was a master class in suspense. The whole episode builds towards one of the most nail-biting cliffhangers the programme had yet seen. Steven (Peter Purves) and Dodo (Jackie Lane) break into the city of the Elders, seeking to rescue the Doctor from the laboratory where he has been submitted to a process that has drained his 'life force'. When the Doctor appears he is too debilitated to make his escape. The three travellers find themselves trapped on the wrong side of the closing door in a corridor that fills with poisonous gas. The Doctor already seemed doomed, and as the credits roll all three face certain death.

SMUGGLERS' BAY

It wasn't until Barry attended a *Doctor Who* convention with Black many years later that he learned of the philosophical subtext the writer intended for the serial. Barry had perceived the Elders' parasitical exploitation of the Savages outside their city as a simple case of what he called "goodies and baddies", but despite this oversight it seems his action-oriented approach only served to enhance the story.

Radical casting changes were afoot in *The Power of the Daleks*, Patrick Troughton's début adventure as the Second Doctor. Filming of the story was due to begin in September 1966, and Barry was reluctant to direct another *Doctor Who* so soon after *The Savages*. "It meant that I was doing a fifth *Doctor Who* programme out of a total of only ten programmes that I'd directed in roughly three years," he calculated.

He was persuaded not so much by the knowledge that this would be a milestone in the programme's history – a change of lead actor was predicted by some to be its death knell – but by the fact that Troughton was an old acquaintance. The two had worked together on numerous occasions, including episodes of *Compact*, *No Cloak – No Dagger* and *Smugglers' Bay*. Barry had experience of directing the cumbersome Daleks, but more importantly he would be Troughton's trusted collaborator in redefining the role of the Doctor.



Christopher Barry and Patrick Troughton rehearse *The Power of the Daleks*. In 1964 Barry had directed Troughton and Frazer Hines in *Smugglers' Bay* (left).

Despite this pressure, *The Power of the Daleks* proved to be a light-hearted shoot for both Barry and Troughton. "I liked him as a friend and therefore although I was directing him it was more like children playing," said Barry. "He was a very good actor and I was proud to be working with him."

Unless a print of *Power* is returned to the BBC archives, it remains, like *The Savages*, a key part of Barry's canon that is impossible to fully evaluate. We can see from the telesnaps, however, that Barry repeated his trick of showing a Dalek's point of view, notably in Episode Two when a newly reactivated Dalek recognises the freshly 'rejuvenated' Doctor.

Even this sequence paled in comparison with the cliffhanger of Episode Four. Here Lesterson (Robert James) investigates the Daleks' capsule and discovers their terrible secret. They have established a covert factory, in which Dalek mutants are scooped into place before their casings are attached. The episode ends with an army of newly engineered Daleks rolling off a production line, ready to menace a colony of complacent humans.

In this story, as in *The Daleks*, Barry used photographic blow-ups to swell the ranks of stationary Daleks – small-sized 405-line television screens were more forgiving than modern technology – but for this sequence he had no choice but to recruit his army from a toy shop. The production line Daleks belong to the hollow models produced by Herts Plastic Moulders at 4s 11d each. Barry liked them so much that when he finished filming he took one of them home.

Having once more initiated a new era for the programme Barry determined to avoid *Doctor Who*, and for five years he succeeded. His work at the BBC continued with an adaptation of Robert Louis Stevenson's *St Ives* and *The Further Adventures of the Musketeers* (both 1967),

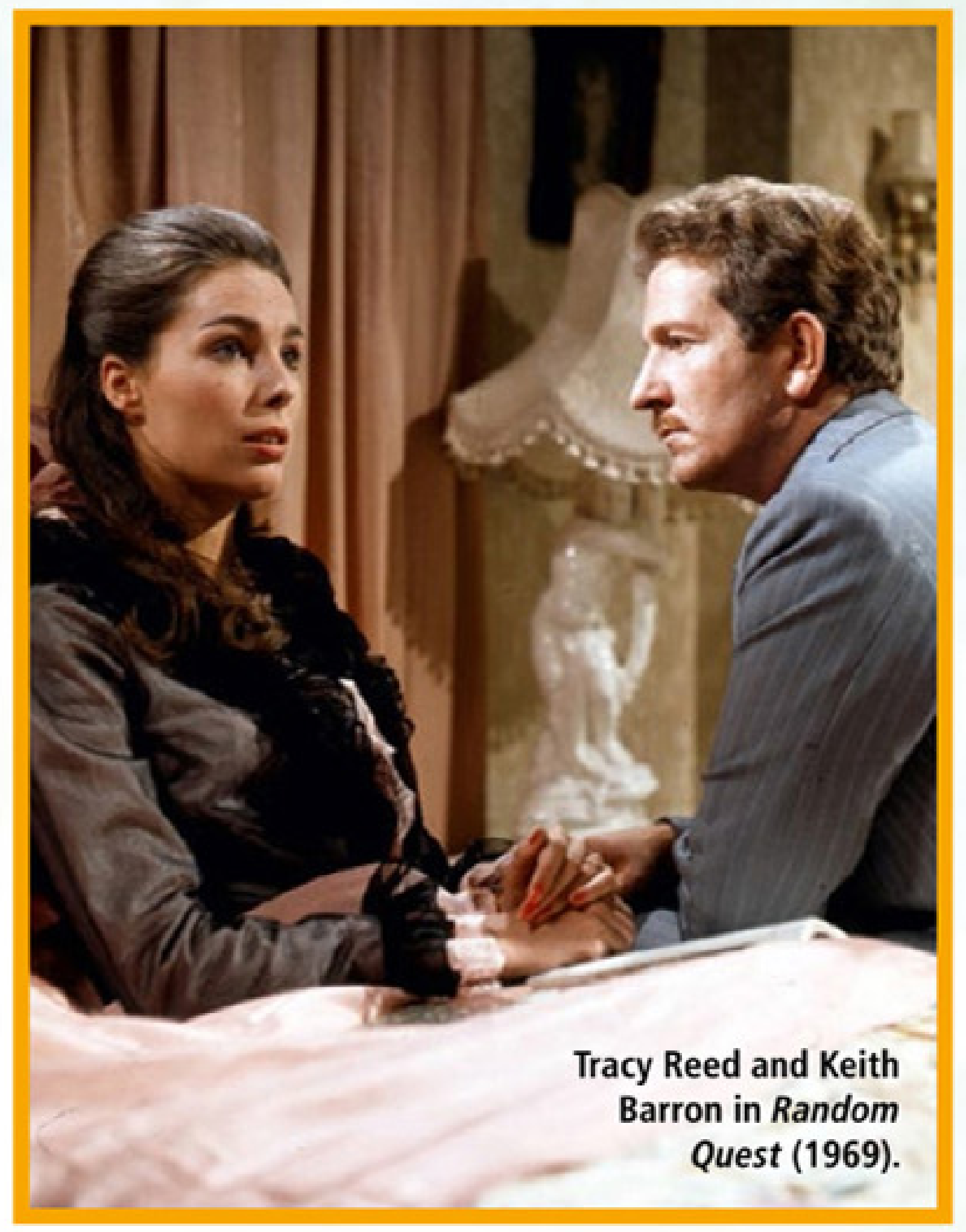
The highlight of his work that year was, however, a very different type of production. *Trial by Inquiry: Lord of the Californian* was a return to one of his favourite genres, the drama-documentary. This time, however, the basis was a well-documented historical incident – the inquiry that forced Stanley Lord, captain of the steam ship *Californian*, to justify his actions in apparently ignoring the stricken *Titanic* on the night of 15 April 1912.

Barry was proud of *Trial by Inquiry*, which was narrated by Robert Hardy, and felt snubbed when the BBC didn't grant it a network screening. Because the programme was only shown in a handful of regions he had to go to some effort to see it. At the time he and his family lived in Stokenchurch, in the Chiltern Hills. The village was on the edge of the area served by one of the BBC's southern transmitters, and Barry's only viewing of the broadcast programme came when he managed to coax his television into receiving a grainy image from its signal.

The next few years brought similarly mixed fortunes. He had got to know Innes Lloyd during the making of *The Savages*, and when the producer eventually moved from *Doctor Who* to *Thirty-Minute Theatre* he asked Barry to direct several instalments for him. The new collaboration got off to a good start with *Walk in the Dark* (1968), a production Barry remembered was shot entirely on location, but ended amid creative differences the following year.

Barry became wary of what he saw as the snobbery and privilege that separated the BBC's Plays Department from him and his colleagues in Series and Serials. However he was happy to accept Plays' commission to direct *Random Quest*, an adaptation of a John Wyndham story for the science-fiction anthology *Out of the Unknown* in 1968. It was broadcast in February the following year, and had the BBC retained a copy it would show Barry in his first on-screen cameo as a crowd-member.

Barry was pleased with *Random Quest*, and delighted when Maurice Foster, a producer acquaintance from his Ealing days, asked him if he would like to direct a feature film of the story. "I thought, 'Hello – this is my second chance to leave the BBC,'" he remembered. Barry was so keen to get the project off the ground that he even invested some of his own money to pay for a script. Unfortunately Foster lost control of the project to *Carry On* producer Peter Rogers, with dire financial consequences. Rogers ultimately produced the film for Rank under the title *Quest for Love*. A top-billed Joan Collins couldn't save it from public indifference when it was released in 1971. Barry eventually saw the film on television. "They screwed it," he said. "Although I do say it myself, mine had some romance in it. Theirs was so heavy-handed."



Tracy Reed and Keith Barron in *Random Quest* (1969).

> "I liked Patrick Troughton as a friend. Although I was directing him, it was more like children playing."

Calling the team to attention during *The Dæmons*.

In between more challenging assignments, Barry was kept busy directing episodes of *Z Cars*, *The Newcomers* (a soap opera he had helped to establish with Verity Lambert when she left *Doctor Who* in 1965) and the glossy Francis Durbridge thriller *Paul Temple*.

It was a very different *Doctor Who* that Barry returned to in 1971, when producer Barry Letts asked him to direct a serial initially titled *The Demons*. It was Barry who suggested to Letts that the title might benefit from "a touch of the mysterious" if its spelling was changed to *The Dæmons*.

Barry approached the programme with his customary zeal, applying his knowledge of archaeology to the extensive search for locations. Although looking for a long barrow as one of the story's key locations, expedience dictated his ultimate choice of Aldbourne in Wiltshire and one of its nearby round barrows.

It was a happy company that filmed on and around the Aldbourne village green in April. The working holiday atmosphere was only spoiled for Barry by the inflexibility of the current Doctor, Jon Pertwee. Barry wanted to attend his sister's wedding on a Saturday, so tried to schedule weekend filming for the Sunday instead. Pertwee refused to work on the Sunday on the grounds that he had a cabaret engagement in Portsmouth the previous night. Barry's apologetic telegram – 'Sorry – Doctor Who has detained me' – got a big laugh at the wedding, but 20 years later Barry admitted that he still "didn't feel so happy about it."

The *Random Quest* disaster may have represented Barry's last concerted attempt to launch a career as a feature director, but he remained a committed film buff. Just as the stalking of Barbara in *The Dead Planet* contained elements of Hitchcockian suspense (specifically the fixed camera on the murder of Arbogast in *Psycho*), *The Dæmons*' portrayal of a Satanic-style insurgence in the English countryside tapped into the contemporary trend for what film historians now call 'folk horror'. The imposition of disturbing pagan rites in tranquil rural settings had already been depicted in *Witchfinder General* (1968) and *The Blood on Satan's Claw* (1971). It would reach its apotheosis in the 1973 classic *The Wicker Man*. *Doctor Who*'s take occurred right in the middle of this era and Barry had a clear grasp of what needed to be done – even if it meant tempering the Christian aspects of the story so as not to offend either a tea-time audience or notorious television watchdog Mary Whitehouse. It is this sensitivity that led Azal (Stephen Thorne), the devilish alien of the story, to be summoned in the *cavern* beneath a church, not the crypt.

Despite this self-awareness, Head of Serials Ronald Marsh felt *The Dæmons* was both potentially offensive and too frightening. Barry dismissed his ►

Jon Pertwee takes a photo of Christopher Barry taking a photo of him.

concerns as "nannying", but was obliged to go along with his censorship of several scenes. "I hated any interference with a programme after it had been finished," said Barry. "Ronnie Marsh would sit there with his notebook open and he'd spend more time writing down notes on what he'd just seen than actually looking at what was on the screen. He was being hyper critical about things, rather than seeing the thing as a whole. So you'd get little notes about cutting this, that and the other. It used to infuriate me. I wanted to say, 'But you didn't see what just went before! If you didn't understand what you've just seen it's because you were too busy writing.' But you had to be a bit more diplomatic than that."

The Dæmons is still revered by *Doctor Who* fans of a certain age. To this day, few stories better encapsulate the series' perennial struggle between superstition and science, magic and reality.

Letts was so impressed that he asked Barry to direct another serial while *The Dæmons* was still in production. Barry was less than convinced by Bob Baker and Dave Martin's script for *The Mutants*. "I was aware that there were several Imperialist themes," he said in 2011, "but I thought it was rather muddled and it didn't know quite where it was coming from, except on the whole it was left-wing orientated."

He enjoyed working with designer Jeremy Bear and costume designer James Acheson, whose vision of the alien Mutts he particularly admired. The serial also gave him the chance to further explore the Colour Separation Overlay technique he had used on *The Dæmons* to show Azal growing in size. The effects in *The Mutants* look crude to modern eyes, but at the time Barry was pleased with the sequences where Varan (James Mellor) is sucked out into space and Ky (Garrick Hagon) undergoes an incandescent transformation. The latter was particularly complex, requiring all six of the camera channels available in the studio at Television Centre. In recent years, however, Barry described *The Mutants* as "Not my best *Doctor Who*, not the worst... I couldn't be as satisfied with it as I had been with *The Dæmons* because frankly I didn't think it was as good as *The Dæmons*."

After *The Mutants* Barry took another break from *Doctor Who*. In 1972 he directed a BBC2 adaptation of HG Wells' *Love and Mr Lewisham*, rejecting Ian Lavender as the lead ("he was too 'light entertainment'") in favour of Brian Deacon, who had impressed him in Michael Apted's recent film *The Triple Echo*.

One of the most bizarre assignments of his career came with what he described as "another of my attempts to escape the BBC". His knowledge of multi-camera recording saw him loaned to a BBC/NBC co-production of *Dr Jekyll and Mr Hyde* that was being made at Pinewood Studios. Although uncredited in the finished product, Barry worked alongside American director David Winters in bringing the musical to the screen. "I liked him dearly," said Barry. "He was a very clever boy, but things went sour on the production and ultimately I never got paid 50 per cent of my fee."

1974's *Robot* was the second occasion on which Christopher Barry had directed a new Doctor's début serial.

"I hated any interference with a programme after it had been finished, but you had to be diplomatic."

Christopher Barry and crew behind the scenes on 1972's *The Mutants*.

Barry blamed some of the schedule's problems on leading man Kirk Douglas. "Kirk, who had money in the production, realised you could immediately play back everything you'd just recorded. From then on we did less and less each day because there were constant post-mortems about every scene and sequence we shot."

In early 1973 Barry went to Hollywood, where he spent a month on the editing and post-production. When he returned, Barry Letts was ready for him to begin work on a new science-fiction show called *Moonbase 3*. The brainchild of Letts and his *Doctor Who* script editor Terrance Dicks, the series came between Gerry Anderson's lunar adventures *UFO* (1970-71) and *Space: 1999* (1975-77) but is not as well remembered.

"It was very expensive and there was a limit to the stories," said Barry, who directed three of the six episodes. Audiences struggled with the series' earnest dialogue and misplaced commitment to realism. An appealing cast – led by Donald Houston, Ralph Bates and Fiona Gaunt – couldn't always liven things up, so in the episode *Achilles Heel* Barry experimented by keeping his studio cameras as static as possible, creating momentum through his cuts from one shot to another.

It was back down to earth for *The Carnforth Practice*, a 1974 drama about a Lake District solicitor. The series reunited him with Patrick Troughton and gave him his first opportunity to work with a "presentable young man" called Colin Baker. Barry and Baker had met socially on numerous occasions, and Baker had been the best man at his brother's wedding. Barry had considered Baker for the role of Cotton in *The Mutants* and would have cast him as Arnold Jellicoe in his next *Doctor Who* story, *Robot*, had the actor been available.

Robot was the second time Barry was called upon to introduce a new Doctor. He acted as midwife to Tom Baker's incarnation, and to a new method of production that saw location sequences recorded on video, as opposed to 16mm film.

While the new Doctor settled in, Barry established the whodunnit element of Terrance Dicks' script with point of view sequences that echoed his approach to *The Daleks* and *The Power of the Daleks*. In this instance the graticule effect of the robot's vision was achieved by reversing an image reflected in textured aluminium. "With the Daleks I thought it helped build the menace; something's got you in its sights. Sarah (Elisabeth Sladen) was fond of this robot, however. She had a rapport with it. Therefore, by becoming subjective with it, this let us into the robot's head. We discovered, in due course, that it had feelings. It had affection for Sarah."

A strike by Television Centre technicians caused problems with the props and other items they had left in their wake. "We were told that on no account must we move anything the electricians were supposed to move. I remember there was a big ladder in the middle of the laboratory set and we had to shoot round it. Nothing worked and it was all miserable. We couldn't finish it anyway, so it meant a remount. Barry Letts was very happy for us to start all over again and so was I."

The only lingering distress was prompted by the Action Man tank that launched an attack on the robot at the end of Part Three. "I wanted a proper tank, but was told that we couldn't afford it," said Barry. "In which case, why the hell was it in the script? I tried to make it work but I wish I hadn't. I probably should have cut it out."

Barry was pleased to accept an offer by his namesake Morris to help him set up the romantic drama series *Poldark*. Christopher found many of the locations, chose much of the cast and directed the first four episodes. Later in 1975 he was less than happy when producer Philip Hinchcliffe recalled him to Time Lord duty. Having been "kicked off" *Poldark* by Head of Serials Bill Slater, Barry had no choice but to go along with *The Brain of Morbius*. The Doctor's anger at the beginning of this story must have chimed with his own frustration; the latest entry in his casting notebook began with the heading 'Dr Who (Again!)'.

Barry described his relationship with Hinchcliffe as sometimes "difficult", but got on well with the story's script editor and effective co-author Robert Holmes. On 22 September 1975 Terrance Dicks complained to Holmes about the extensive rewrite of his script ('You've moved a bit further towards horror than I'd care to myself' he wrote) and Hinchcliffe later considered that the serial was "too gruesome". Barry, however, found himself wholly in sympathy with Holmes' inventive spin on *Frankenstein*.

Feeling that there were already enough Gothic elements in the script, he asked designer Barry Newbery to avoid the clichés of the genre and instead create a castle set inspired by the Art Nouveau movement and Spanish architect Gaudí. "The columns allowed me to get all sorts of interesting compositions to shoot through, around and behind," he said.

Barry's latest visual effects experiment – reversing a video sequence to suggest a telekinetic visit – was less than successful, but there was compensation in the inspired casting of Philip Madoc as the fanatically devoted Solon. His finely judged performance is the perfect counterpart to Tom Baker's Doctor, who summons his own unique intensity for an angry confrontation with Morbius in the final episode.

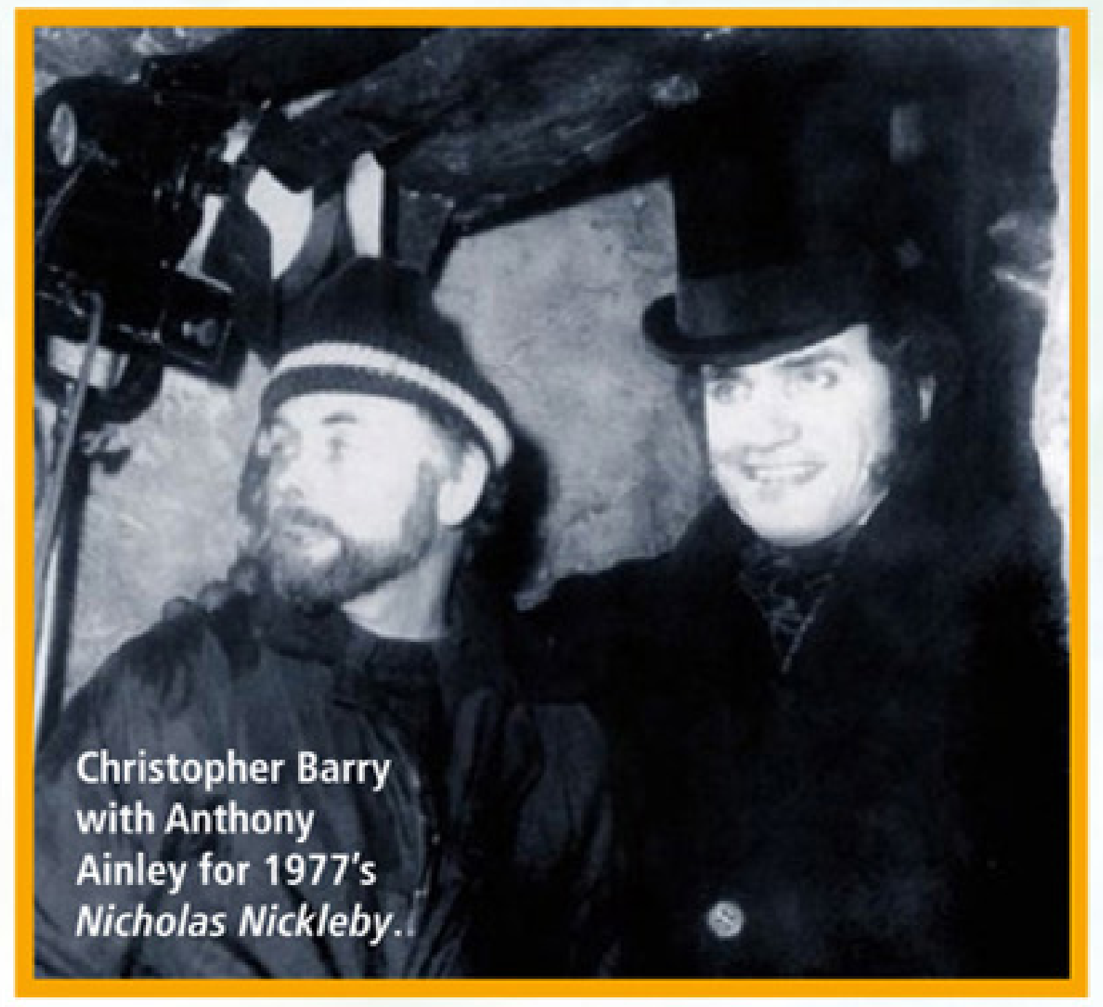
The ensuing mind battle between Morbius and the Doctor required numerous images of Morbius and the Doctor's previous selves to appear on a screen between the two opponents. When the Doctor apparently regressed beyond his television incarnations additional portraits were required. Hiring actors to appear for just a few seconds was considered an unnecessary expense, so members of the production team posed for the pictures instead. One of these was Barry, although he always denied that his brief cameo in Shakespearian garb in any way qualified him as a *bona fide* Doctor. The idea was misjudged on several levels; Equity spotted the ruse and demanded a retrospective payment to compensate its members for loss of earnings.

Barry didn't work for Hinchcliffe again, and admitted to feeling "very bitter" when the producer failed to consult him over a 1980s video release of *Morbius* that he considered to be clumsily edited.

In 1977 he returned to Barry Letts for a six-part adaptation of *Nicholas Nickleby* that he regarded as a career highlight. Nigel Havers took the title role and – remembering *The Romans* – Barry cast Derek Francis as Wackford Squeers.

This was closely followed by another of Barry's cherished productions. Veterinary drama *All Creatures Great and Small* starred Christopher Timothy, Robert Hardy and Peter Davison. The five episodes Barry directed in the 1978 series proved to be one of the happiest experiences of his working life.

In 1979 he directed the first episode of *All Creatures*' third series, but then a gap in his schedule saw him allocated *Doctor Who* once again. Barry thought that Graham Williams, the series' current producer, was "a dear man", and that Douglas Adams was a "wonderful" script editor, so he agreed to read David Fisher's *The Creature from the Pit* while he was on holiday in the Mediterranean. By the time he finished it he was "horrified to discover just what I'd taken on."



Christopher Barry with Anthony Ainley for 1977's *Nicholas Nickleby*.

Barry felt that, "The author's concept of the creature on paper was impossible to realise with the technology available to us. There have been a lot of misunderstandings and recriminations over this. Mat Irvine, the admirable and extremely hard-working visual effects designer, found my demands impossible, but if I was difficult it's because I found the demands of the script difficult."

Barry magnanimously shared the blame for the poor visual effects – specifically the titular Erato, which Williams condemned as "a giant green blancmange with a four-foot phallus." After the serial was recorded he joined a post-mortem attended by Williams, Mat Irvine and the Head of Visual Effects Michaeljohn Harris. It was a calm and civilised affair, but he nevertheless remembered the meeting as "one of the unhappiest encounters of my career."

The visual effects weren't the only problem. Barry had enjoyed working with Tom Baker on *Robot* and *The Brain of Morbius*, but found him "rather overbearing" on the latest serial. On one occasion during rehearsals he was bemused to find Baker directing one scene himself. The actor soon apologised for the *faux pas*. He would be less accommodating with some of Barry's colleagues.

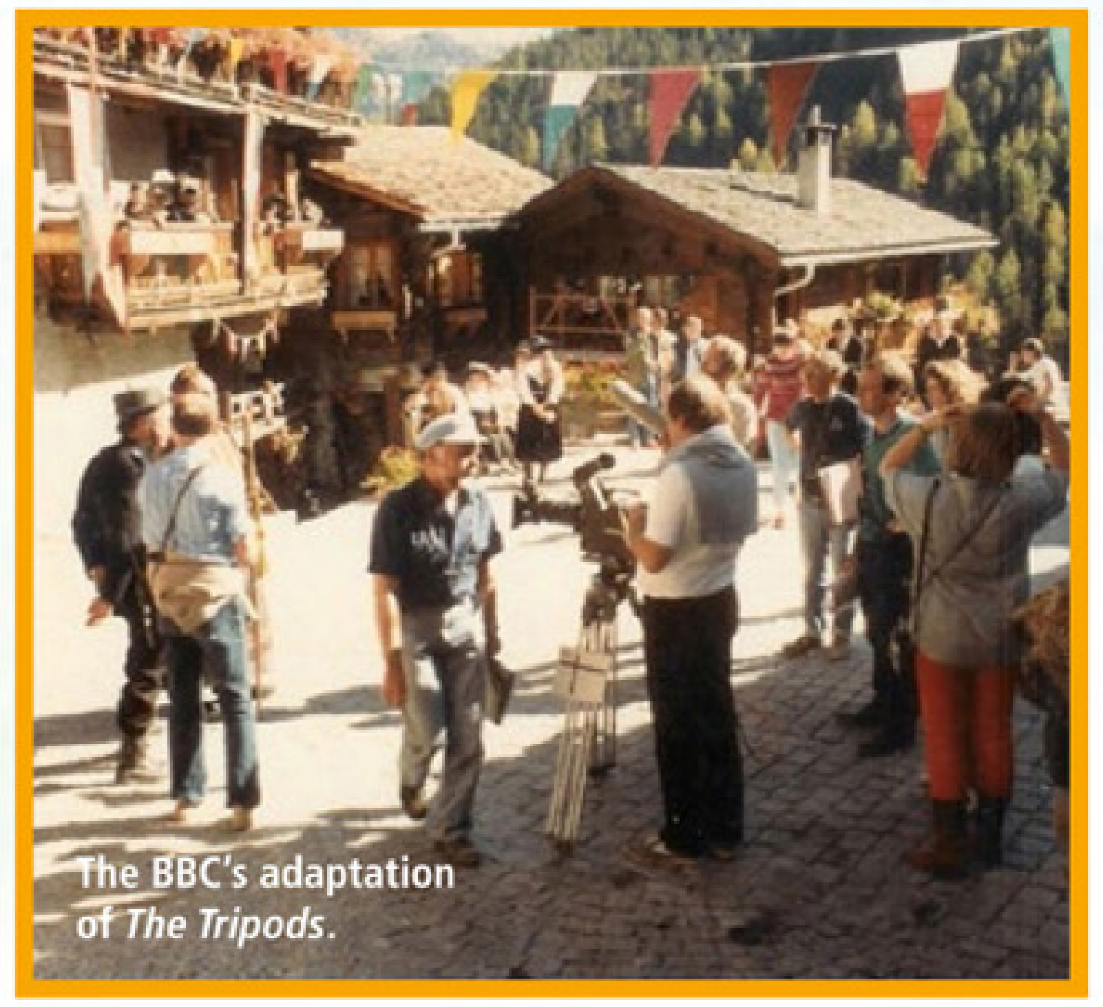
Barry regarded *The Creature from the Pit* as the nadir of his entire career. He felt its failure explained why *Doctor Who*'s next producer, John Nathan-Turner, never asked him to return. He was, in any case, highly critical of JN-T's approach. "I lost faith in it," he said, "and that coincided with John Nathan-Turner taking over as producer."

In 1991 he explained that some of his dissatisfaction was prompted by JN-T's casting decisions. "One day I bumped into Peter Davison, with whom I'd been working very happily on *All Creatures Great and Small*. I asked him how he was and what he'd been doing. He said 'I've just been asked to play Doctor Who.' I couldn't believe it. He said, 'Do you think I should do it?' I thought for a moment and said, 'No.' I still think I was right. I didn't believe in him and I didn't believe in Colin Baker."

These opinions were of no consequence to JN-T or *Doctor Who*, both of which continued without Christopher Barry. His final assignment as a BBC staff director was *The Tripods*, an expensive adaptation of John Christopher's science-fiction trilogy that began screening in 1984.

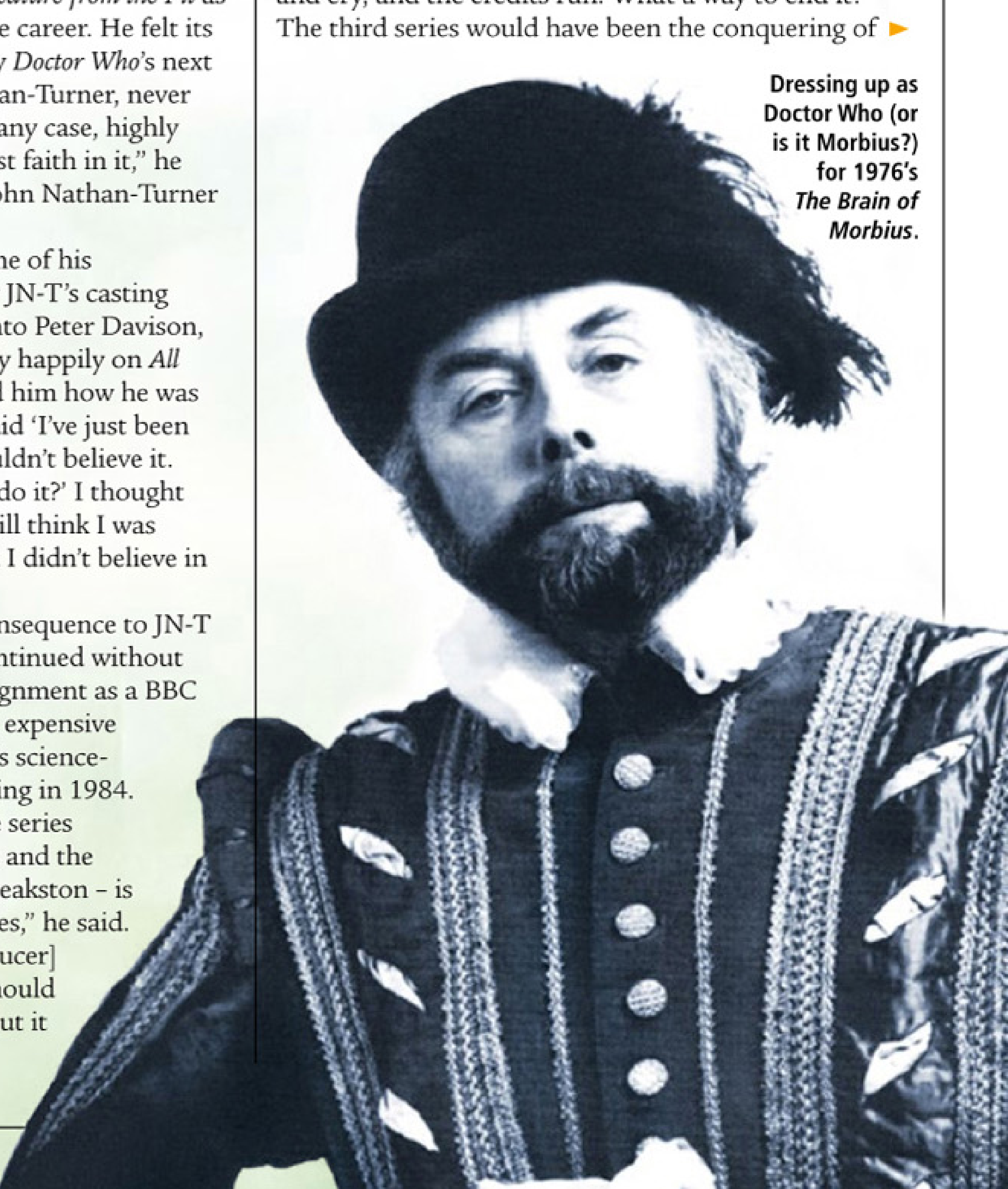
"My own criticism of both the series I directed on – both my episodes and the episodes directed by Graham Theakston – is that there were too many episodes," he said. "In my opinion, and I told [producer] Richard Bates this, each series should have had five episodes, not six. But it was too late by then."

The BBC's veterinary drama, *All Creatures Great and Small*.

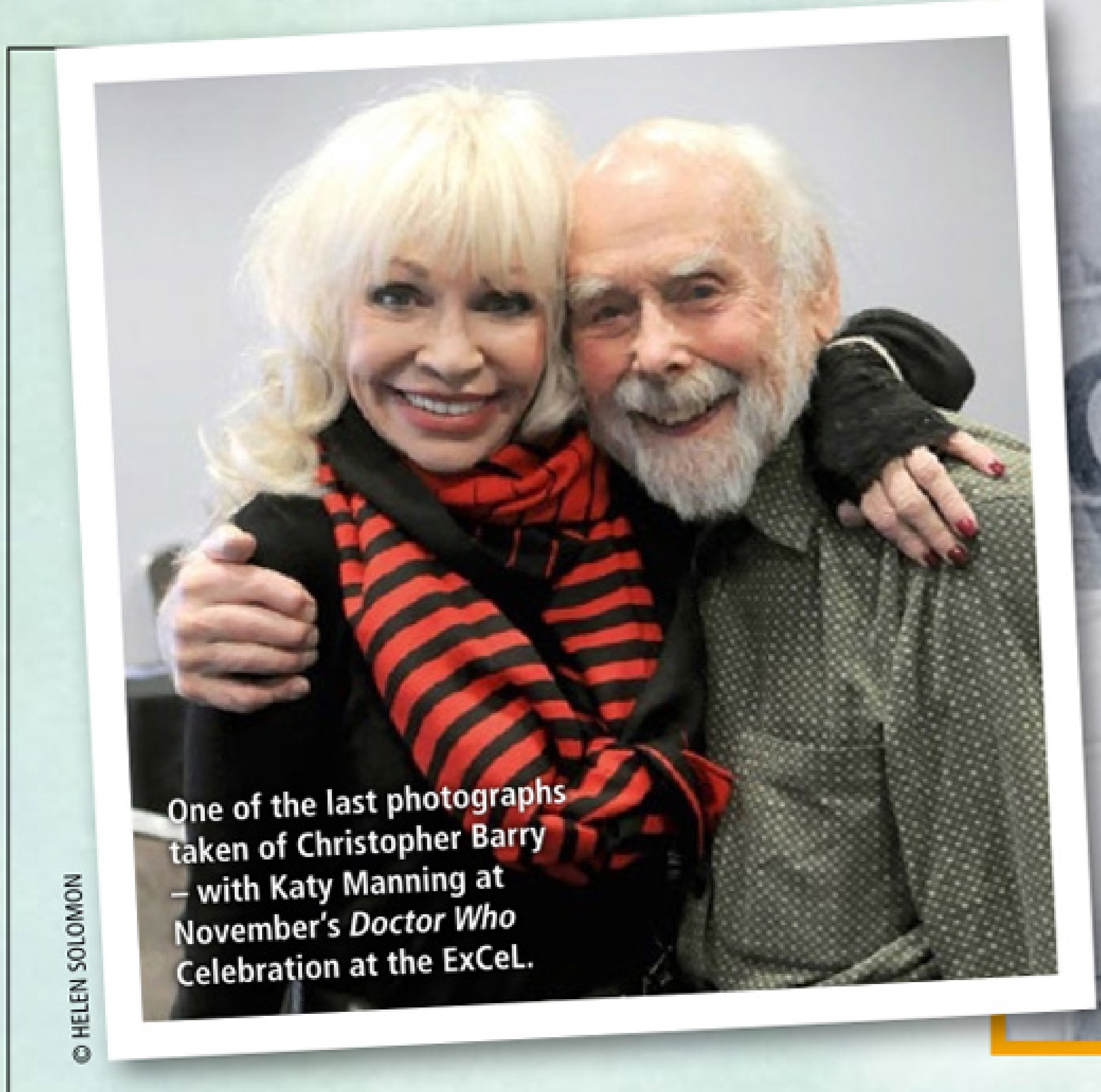


The BBC's adaptation of *The Tripods*.

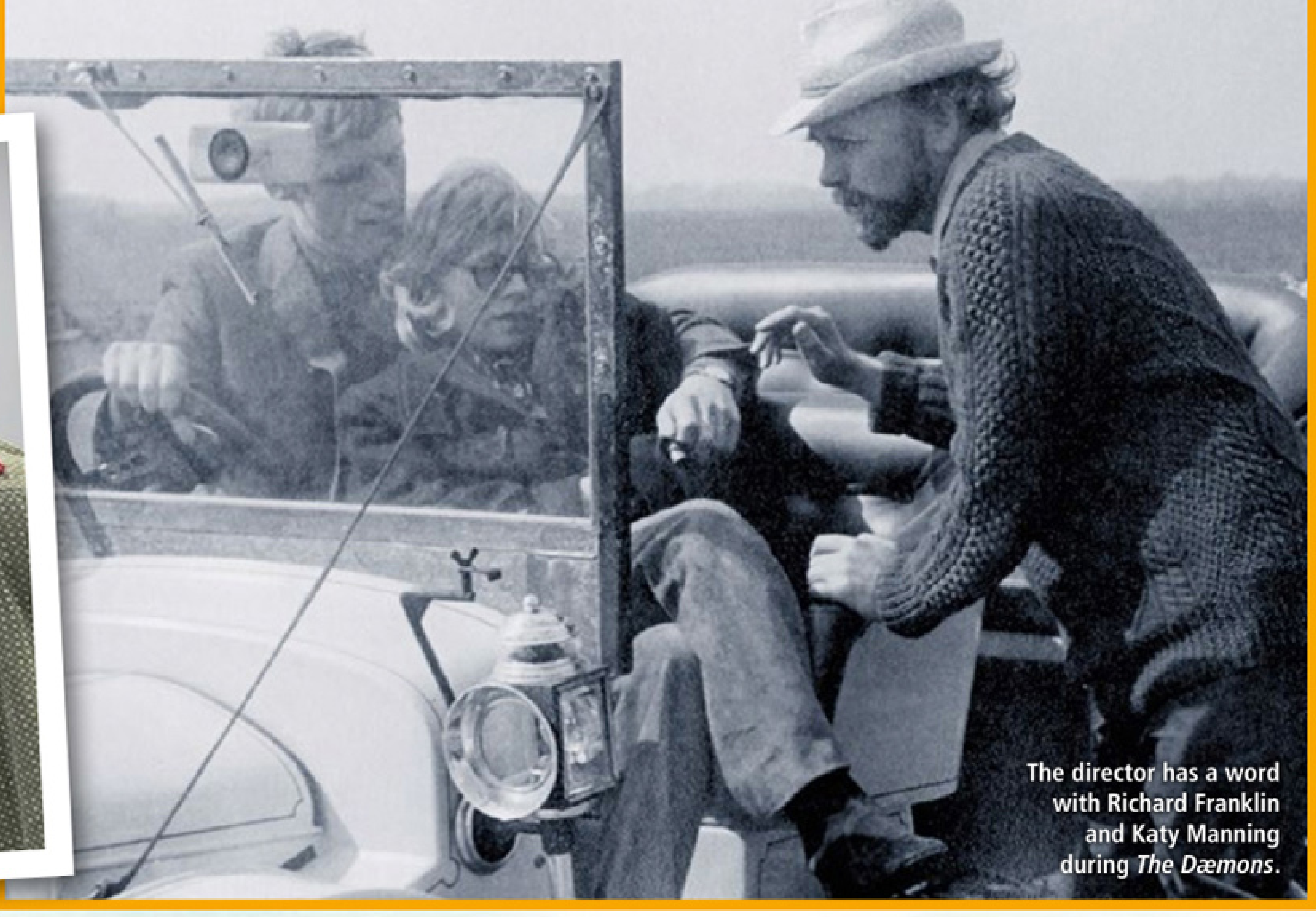
Barry-directed episodes topped and tailed the second series, and the BBC cancelled the project before the trilogy could be concluded. "Neither Richard nor I would have finished the second series in such a downbeat way if we'd known that was going to be the end. We put these kids through hell and high water. They climb a hill to reach what they think is safety and freedom, and all they find is a burnt out village. They sit at the top of the hill and cry, and the credits run. What a way to end it! The third series would have been the conquering of ►



Dressing up as Doctor Who (or is it Morbius?) for 1976's *The Brain of Morbius*.


One of the last photographs taken of Christopher Barry – with Katy Manning at November's *Doctor Who* Celebration at the ExCeL.

© HELEN SOLOMON


The director has a word with Richard Franklin and Katy Manning during *The Dæmons*.

the Tripod city, the story carried to its triumphant conclusion. It's a wonderful book."

Barry finally left the BBC in 1983, after production of *The Tripods'* first series. He and his wife Venice moved to a village in Oxfordshire while he sought fresh opportunities for his career. In 1979 he had given his old friend and former *Poldark* producer Morris Barry a scene-stealing cameo in *The Creature from the Pit* ("He was a mate and he needed the work") but in the 1980s he struggled to find other colleagues who were willing to help him with his own freelance career.

"Having directed what I thought were some of the best early episodes of *All Creatures Great and Small* I was very unhappy that [producer] Bill Sellars patently refused to use me for any subsequent episodes when I was freelance," he said. "I thought I deserved it, having given it good service. I was very hurt."

In the early 1990s he was similarly "devastated" that Richard Bates didn't ask him to direct any episodes of *The Darling Buds of May*, especially when he noticed ex-BBC contemporaries such as David Giles and Robert Tronson on the closing credits.

He taught drama direction at the BBC and made several corporate videos for Peter Purves' production company, but for the most part he was content with tilling his garden and taking part in village social activities. *Doctor Who* hadn't quite finished with him, however.

"I never wanted to be a producer. I'm not that sort of animal. I only ever wanted to direct."

Undeterred by the fact that producer Keith Barnfather couldn't offer what he considered to be "real money", in 1995 he accepted the challenge of directing the independent *Doctor Who* spin-off *Downtime*. He agreed partly because it offered the possibility to reunite with old colleagues such as Deborah Watling (with whom he'd worked on *The Newcomers*), Nicholas Courtney (the Brigadier in *The Dæmons* and *Robot*) and Elisabeth Sladen. Also in the cast was Deborah's father Jack Watling. Jack had been in *Journey Together*, Barry's very first taste of dramatic filmmaking. Now, more than 50 years later, he was starring in what would prove to be the last.

Barry was impressed by Marc Platt's script, and after a few rewrites embarked on an intense ten-day shoot. "The special effects were amazingly good considering our very limited budget," he told Benjamin Cook in 2002. "There seemed to be a terrific well of enthusiasm also, that might have been lacking at the BBC. I seemed to have complete freedom. And we weren't tied down by union hours."

In 2000 Barry directed another job for Barnfather, but the rigours of shooting Elisabeth Sladen's entry in the *Myth Makers* series of interview tapes convinced him that, "physically at least, shooting days are far too strenuous for me now." And so, at the age of 76, he finally decided to retire.

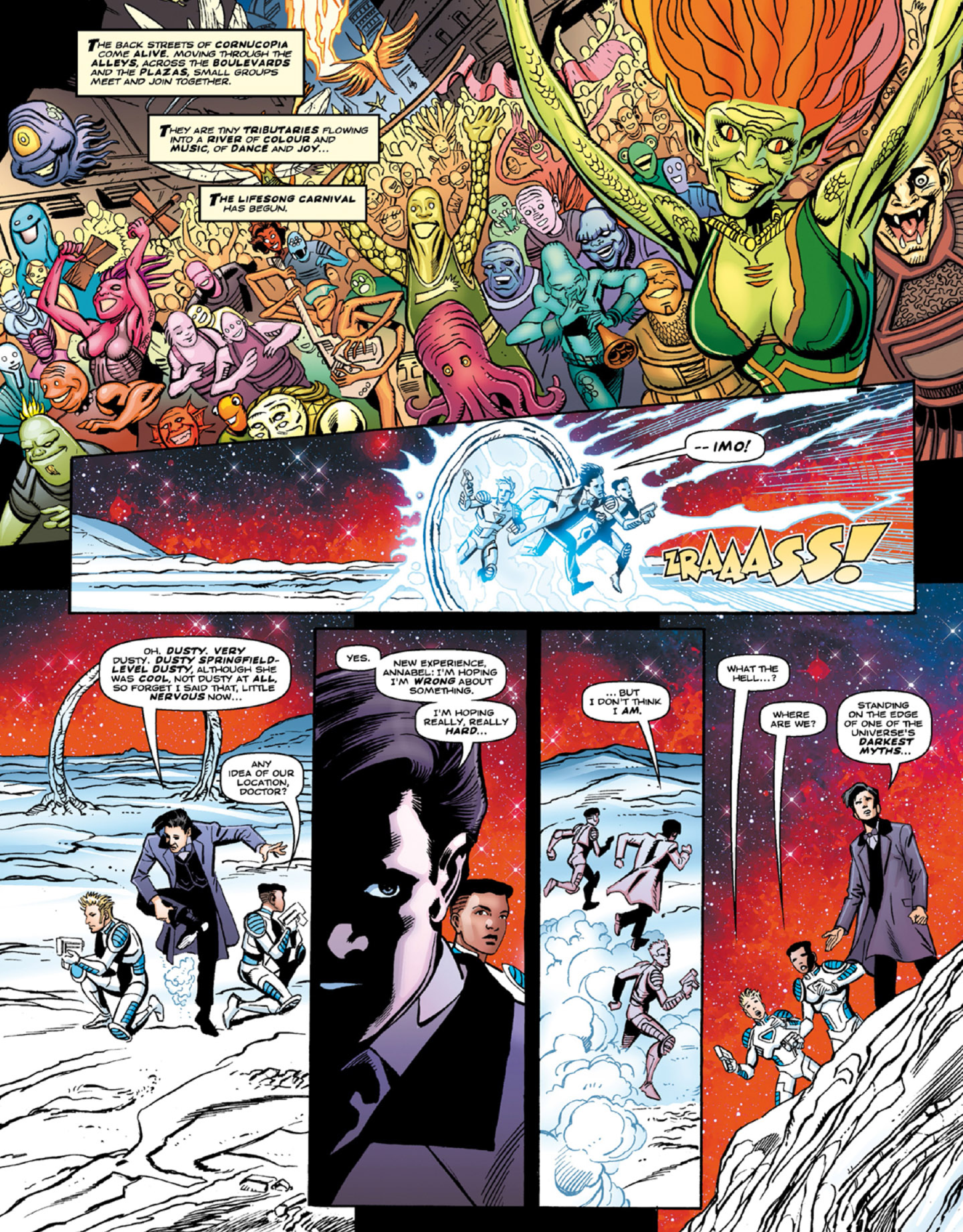
It was a frail and slightly diminished figure who greeted me at the *Doctor Who* Celebration last November, nearly 23 years after our first meeting. He needed a hand mounting the stage for our interview, which took the form of a live commentary on Episode One of *The Dæmons*. His responses to my questions were not as quick as they had once been, but they were full of all the wit and insight that I remembered. He told the small but rapt audience that *The Dæmons* was the *Doctor Who* story he was proudest of, and we left the screening room with their applause ringing in our ears. Outside a chair was found for him while he chatted to fans and signed autographs.

Less than three months later it was a shock to discover that he had died as the result of injuries sustained during a fall from an escalator in a shopping centre.

Christopher would have been amused to know that his passing prompted newspaper obituaries, and would doubtless have rolled his eyes on discovering that it was his *Doctor Who* episodes that merited those column inches. By the end of his life he joked about this typecasting, clearly at peace with his legacy. "I never wanted to be a producer," he once told me. "I'm not that sort of animal. I only ever wanted to direct."

It was a relatively modest ambition, but it's difficult to imagine the course *Doctor Who* would have taken had it not been achieved so well. DWM

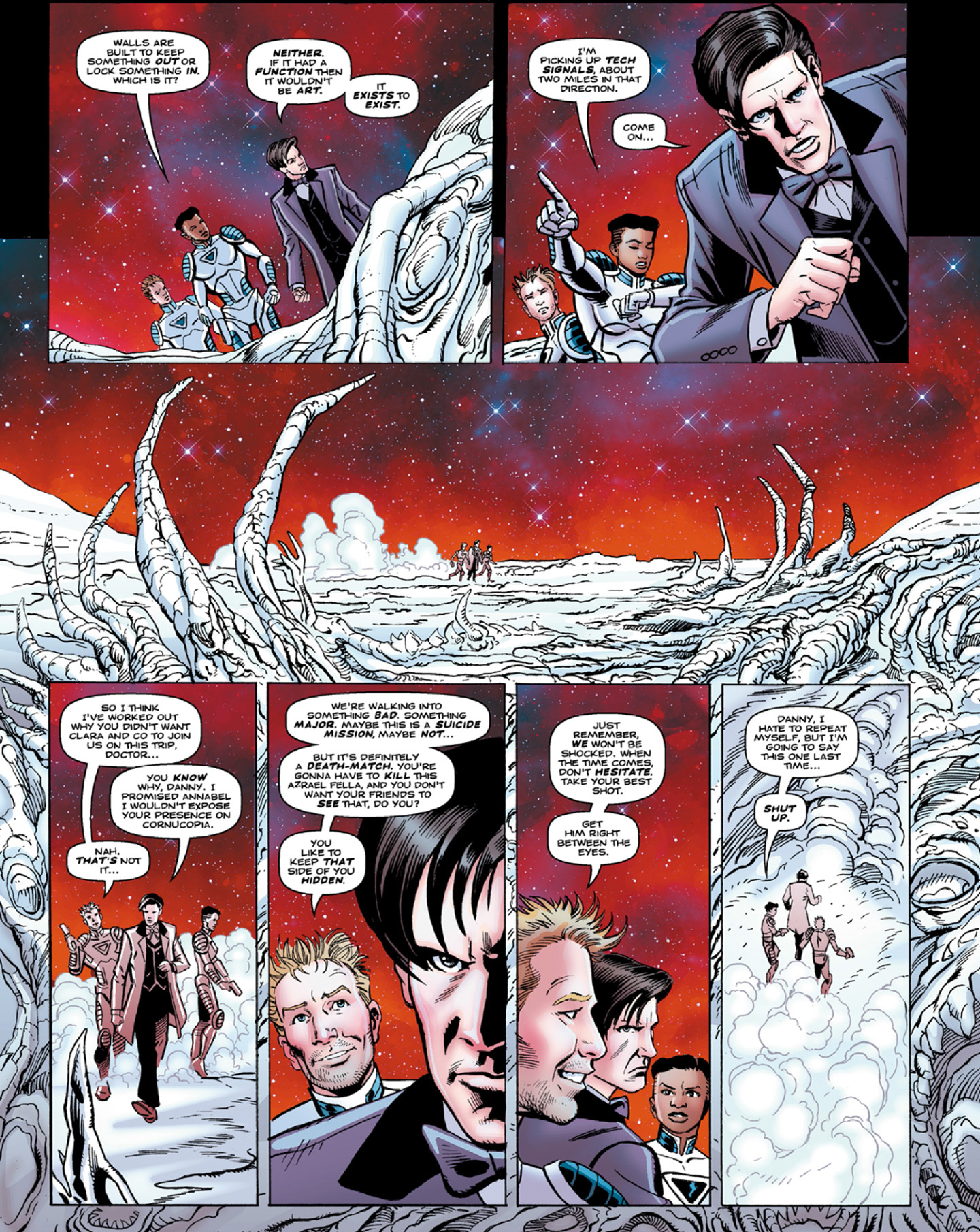
Christopher Barry's final *Doctor Who*-related work was the 1995 straight-to-video drama *Downtime*.

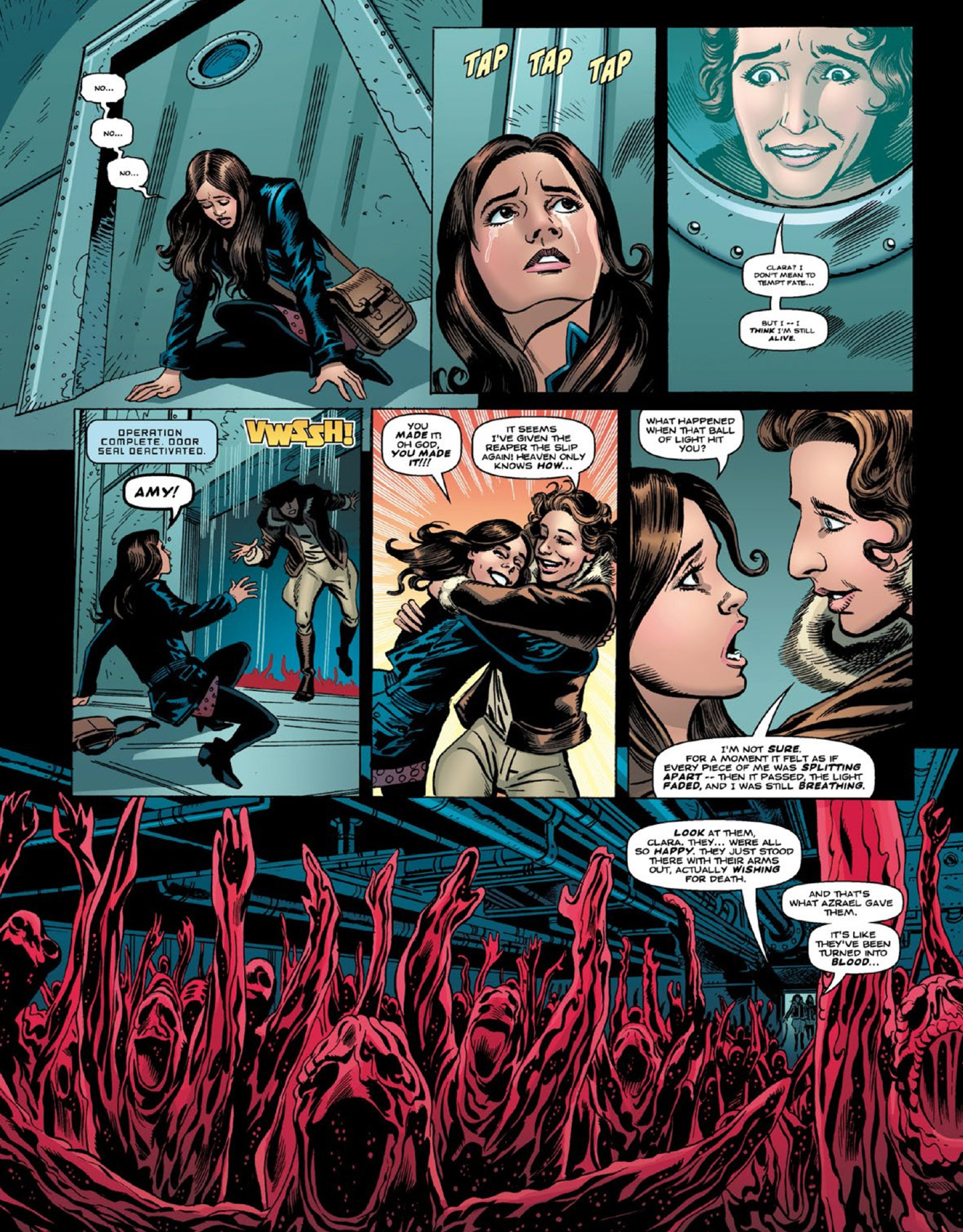

THE BACK STREETS OF CORNUCOPIA COME ALIVE. MOVING THROUGH THE ALLEYS, ACROSS THE BOULEVARDS AND THE PLAZAS, SMALL GROUPS MEET AND JOIN TOGETHER.
THEY ARE TINY TRIBUTARIES FLOWING INTO A RIVER OF COLOUR AND MUSIC, OF DANCE AND JOY...
THE LIFESONG CARNIVAL HAS BEGUN.
--IMO!
ZRAAASS!
OH. DUSTY. VERY DUSTY. DUSTY SPRINGFIELD-LEVEL DUSTY, ALTHOUGH SHE WAS COOL, NOT DUSTY AT ALL, SO FORGET I SAID THAT, LITTLE NERVOUS NOW...
ANY IDEA OF OUR LOCATION, DOCTOR?
YES.
NEW EXPERIENCE, ANNABEL: I'M HOPING I'M WRONG ABOUT SOMETHING.
I'M HOPING REALLY, REALLY HARD...
... BUT I DON'T THINK I AM.
WHAT THE HELL...?
WHERE ARE WE?
STANDING ON THE EDGE OF ONE OF THE UNIVERSE'S DARKEST MYTHS...

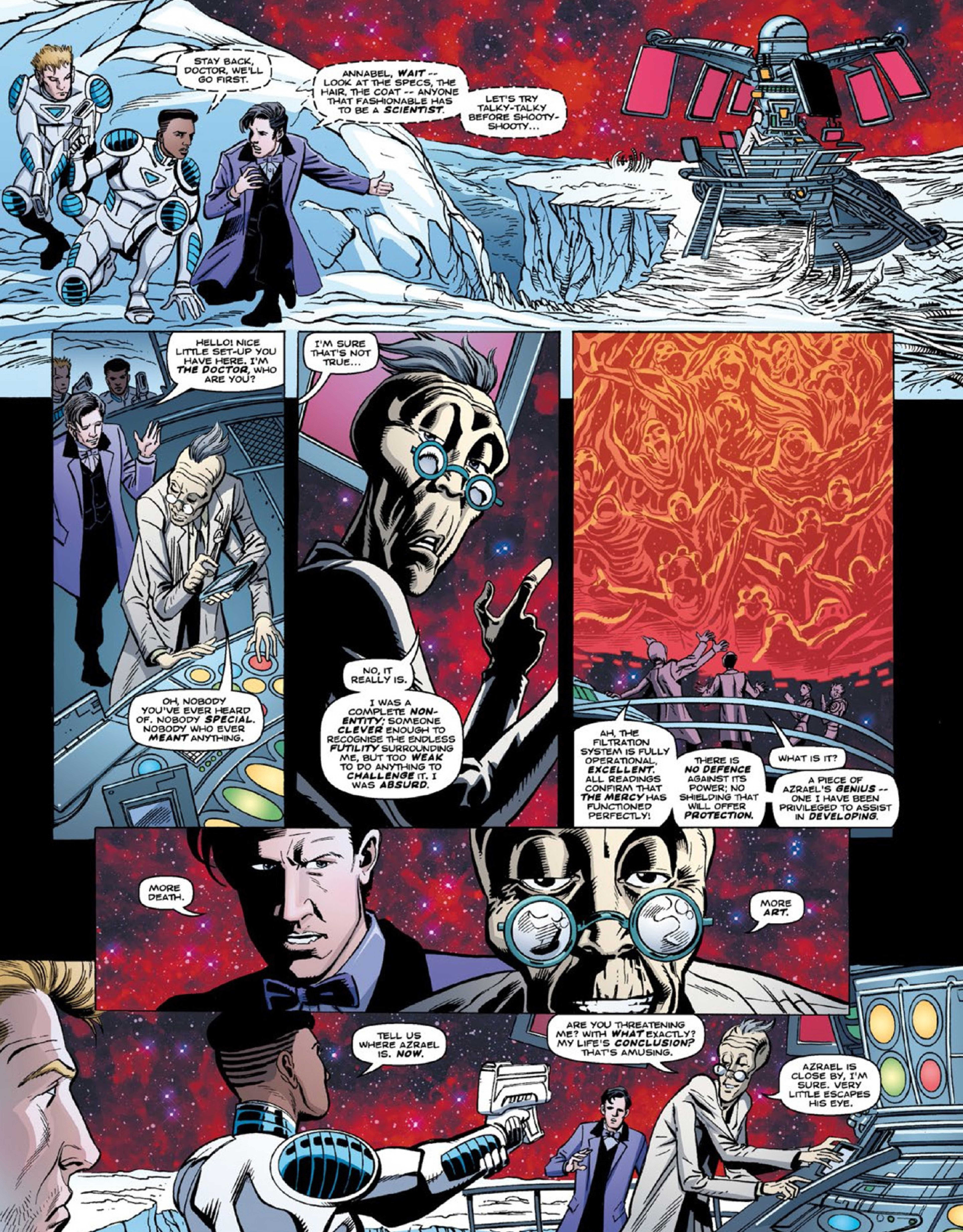
THERE WAS ONCE A RACE OF *GIANTS* -- PEACEFUL CREATORS KNOWN AS ***THE KASAREEN.***
THEY BUILT THE ***QUANTUM BRIDGES*** THAT SPANNED THE GALLEANA STEPPES. THEY SCULPTED THE ***GRAVITY TUNNELS*** FOR THE LOTHILIAN PRIESTS.
ONE DAY ***AZRAEL*** CAME TO THEIR WORLD.
HE TORE OPEN THEIR ***MINDS*** AND BURNED OUT THEIR ***HEARTS***. HE FUSED THEIR ***BODIES*** TOGETHER AND BUILT THIS ***MONSTROSITY...***
THE WASTING WALL.

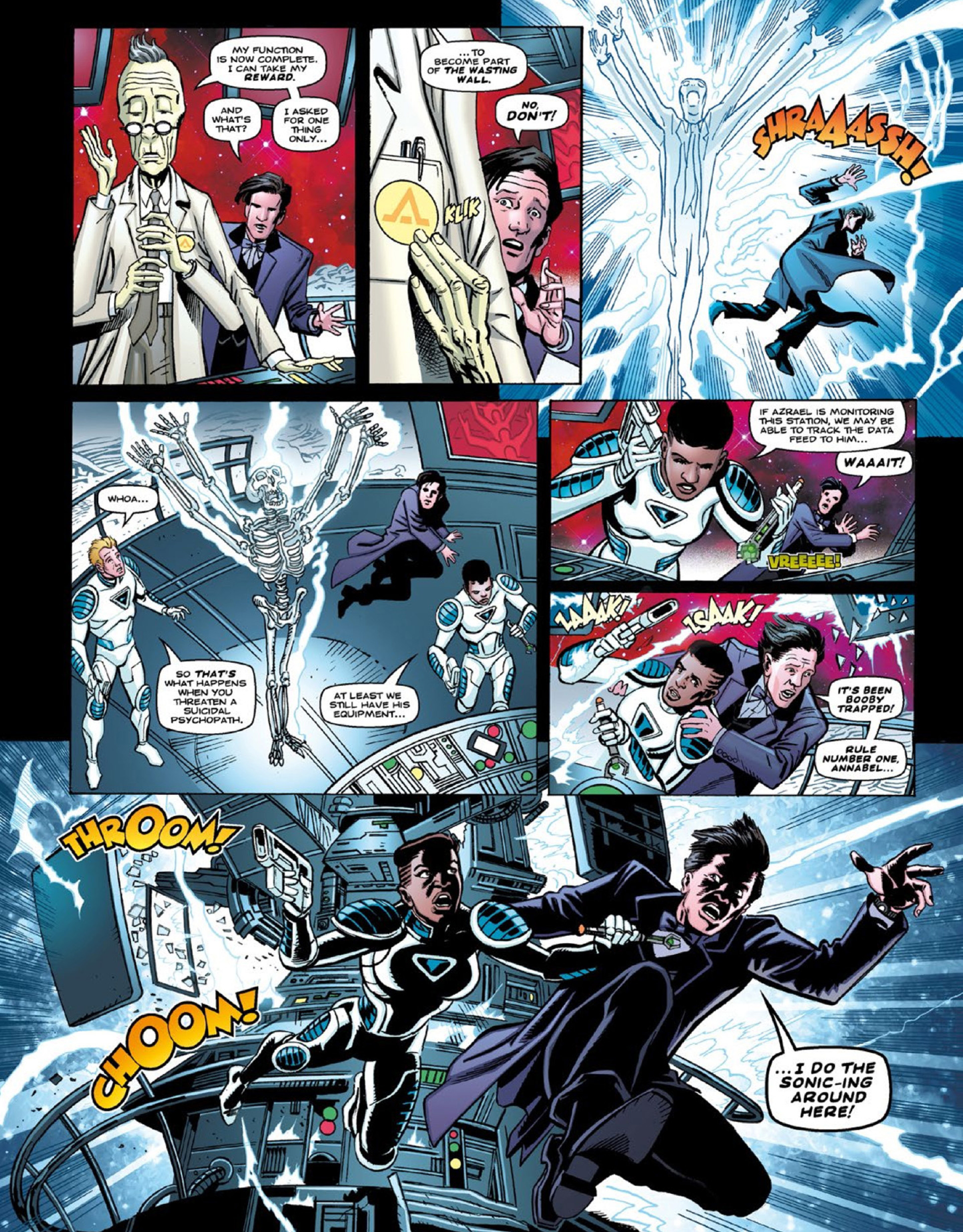
The BLOOD of AZRAEL
Part Four

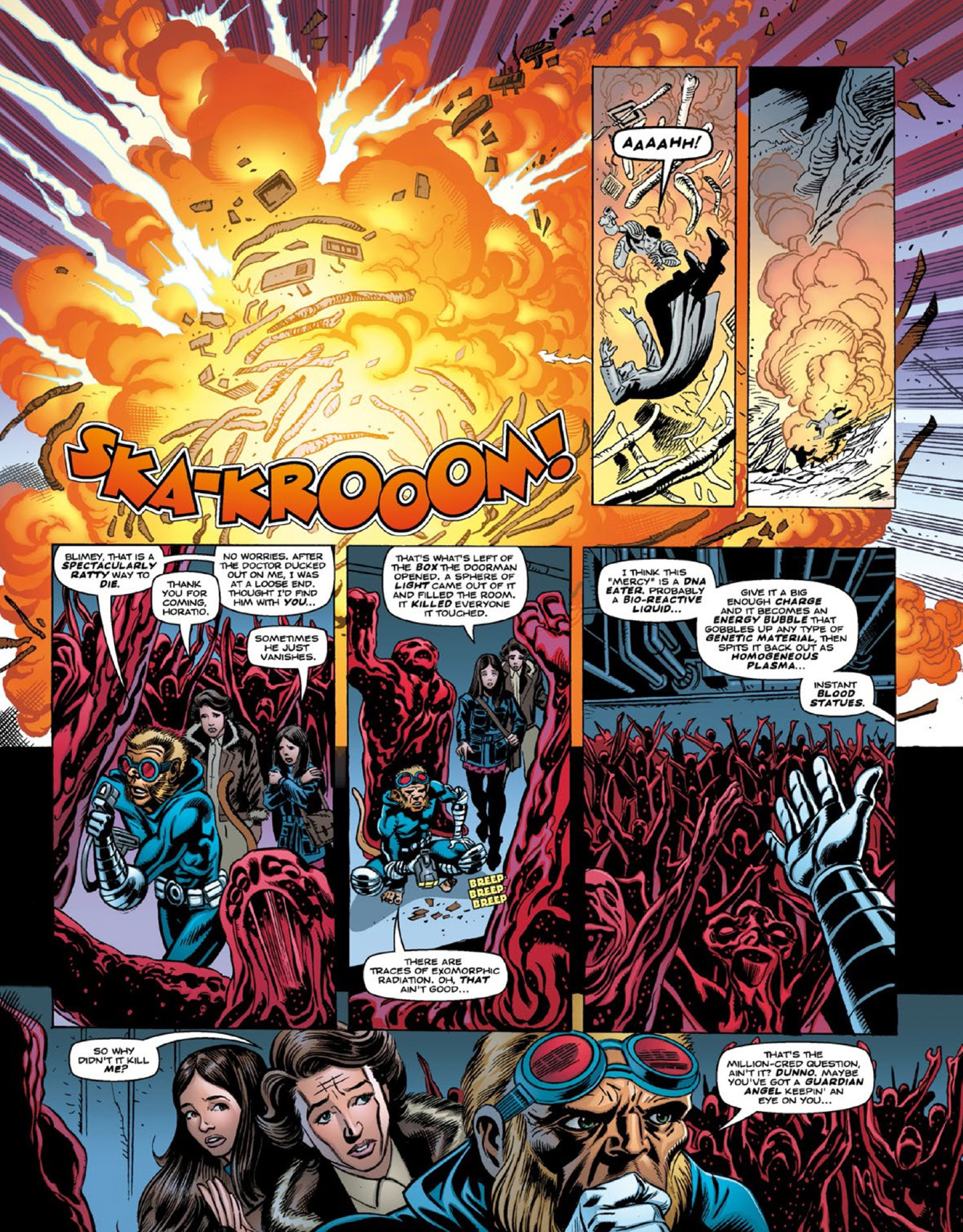
STORY: **SCOTT GRAY** • PENCIL ART: **MIKE COLLINS**
INKS: **DAVID A ROACH** • COLOURS: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITORS: **TOM SPILSBURY & PETER WARE**

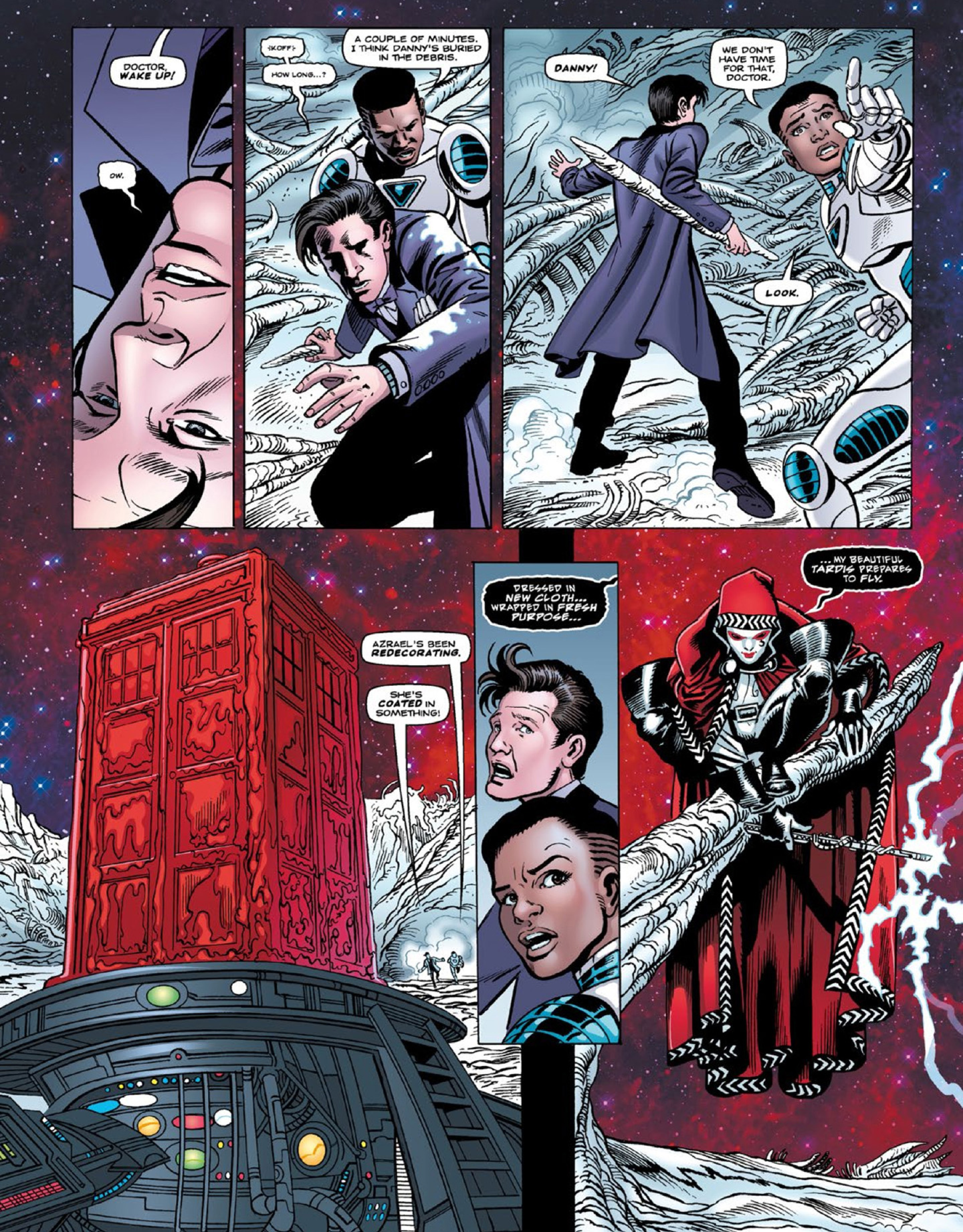

WALLS ARE BUILT TO KEEP SOMETHING OUT OR LOCK SOMETHING IN. WHICH IS IT?
NEITHER. IF IT HAD A FUNCTION THEN IT WOULDN'T BE ART.
IT EXISTS TO EXIST.
I'M PICKING UP TECH SIGNALS, ABOUT TWO MILES IN THAT DIRECTION.
COME ON...
SO I THINK I'VE WORKED OUT WHY YOU DIDN'T WANT CLARA AND CO TO JOIN US ON THIS TRIP, DOCTOR...
YOU KNOW WHY, DANNY. I PROMISED ANNABEL I WOULDN'T EXPOSE YOUR PRESENCE ON CORNUCOPIA.
NAH. THAT'S NOT IT...
WE'RE WALKING INTO SOMETHING BAD, SOMETHING MAJOR. MAYBE THIS IS A SUICIDE MISSION, MAYBE NOT...
BUT IT'S DEFINITELY A DEATH-MATCH. YOU'RE GONNA HAVE TO KILL THIS AZRAEL FELLA, AND YOU DON'T WANT YOUR FRIENDS TO SEE THAT, DO YOU?
YOU LIKE TO KEEP THAT SIDE OF YOU HIDDEN.
JUST REMEMBER, WE WON'T BE SHOCKED. WHEN THE TIME COMES, DON'T HESITATE. TAKE YOUR BEST SHOT.
GET HIM RIGHT BETWEEN THE EYES.
DANNY, I HATE TO REPEAT MYSELF, BUT I'M GOING TO SAY THIS ONE LAST TIME...
SHUT UP.

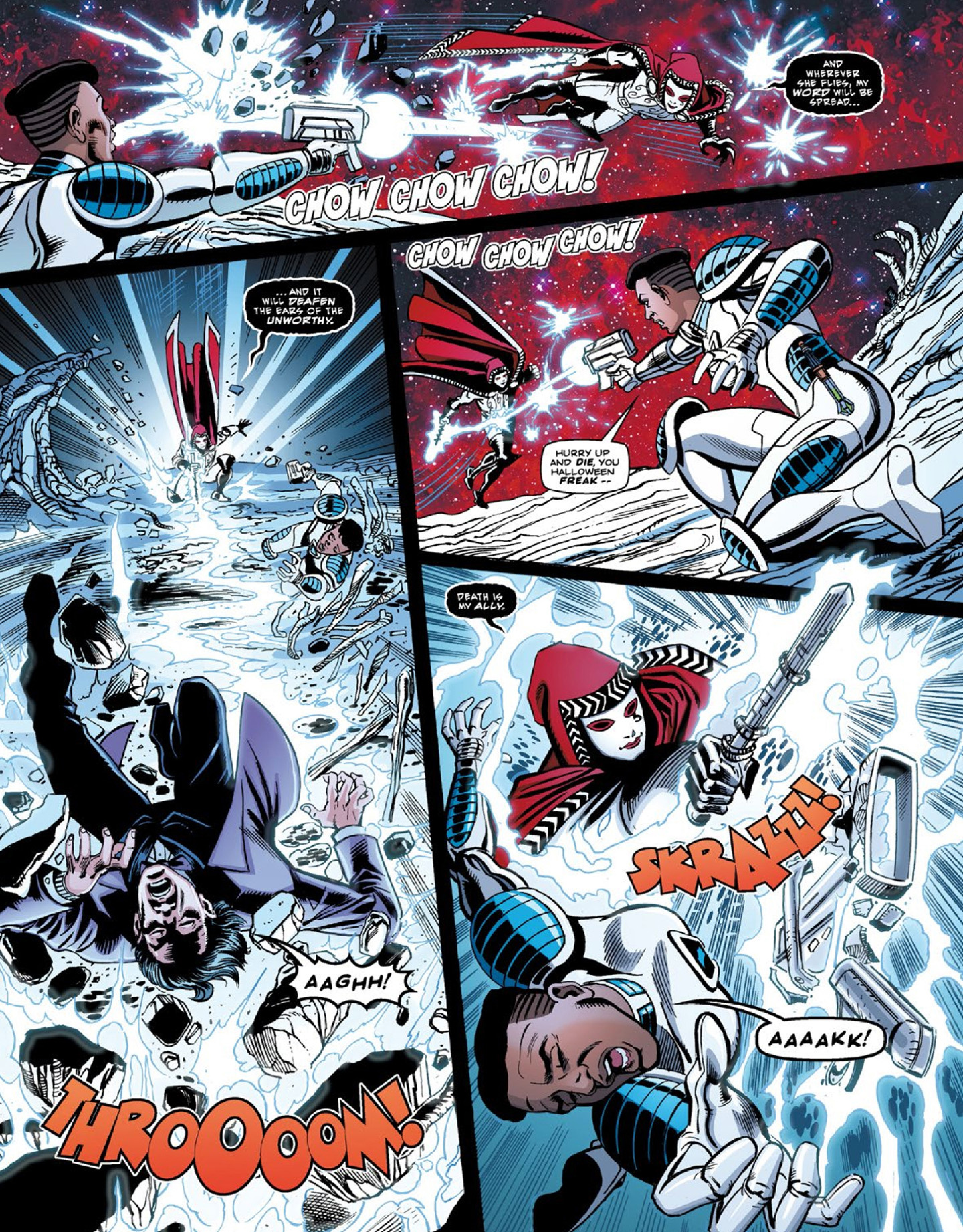

NO...
NO...
NO...
TAP TAP TAP
CLARA? I DON'T MEAN TO TEMPT FATE...
BUT I -- I *THINK* I'M STILL *ALIVE*.
OPERATION COMPLETE. DOOR SEAL DEACTIVATED.
VWSSH!
AMY!
YOU *MADE* IT! OH GOD, *YOU MADE IT!!!*
IT SEEMS I'VE GIVEN THE REAPER THE SLIP AGAIN! HEAVEN ONLY KNOWS *HOW*...
WHAT HAPPENED WHEN THAT BALL OF LIGHT HIT YOU?
I'M NOT *SURE*. FOR A MOMENT IT FELT AS IF EVERY PIECE OF ME WAS *SPLITTING APART* -- THEN IT PASSED, THE LIGHT *FADED*, AND I WAS STILL *BREATHING*.
LOOK AT THEM, CLARA. THEY... WERE ALL SO *HAPPY*. THEY JUST STOOD THERE WITH THEIR ARMS OUT, ACTUALLY *WISHING* FOR DEATH.
AND THAT'S WHAT AZRAEL GAVE THEM.
IT'S LIKE THEY'VE BEEN TURNED INTO *BLOOD*...

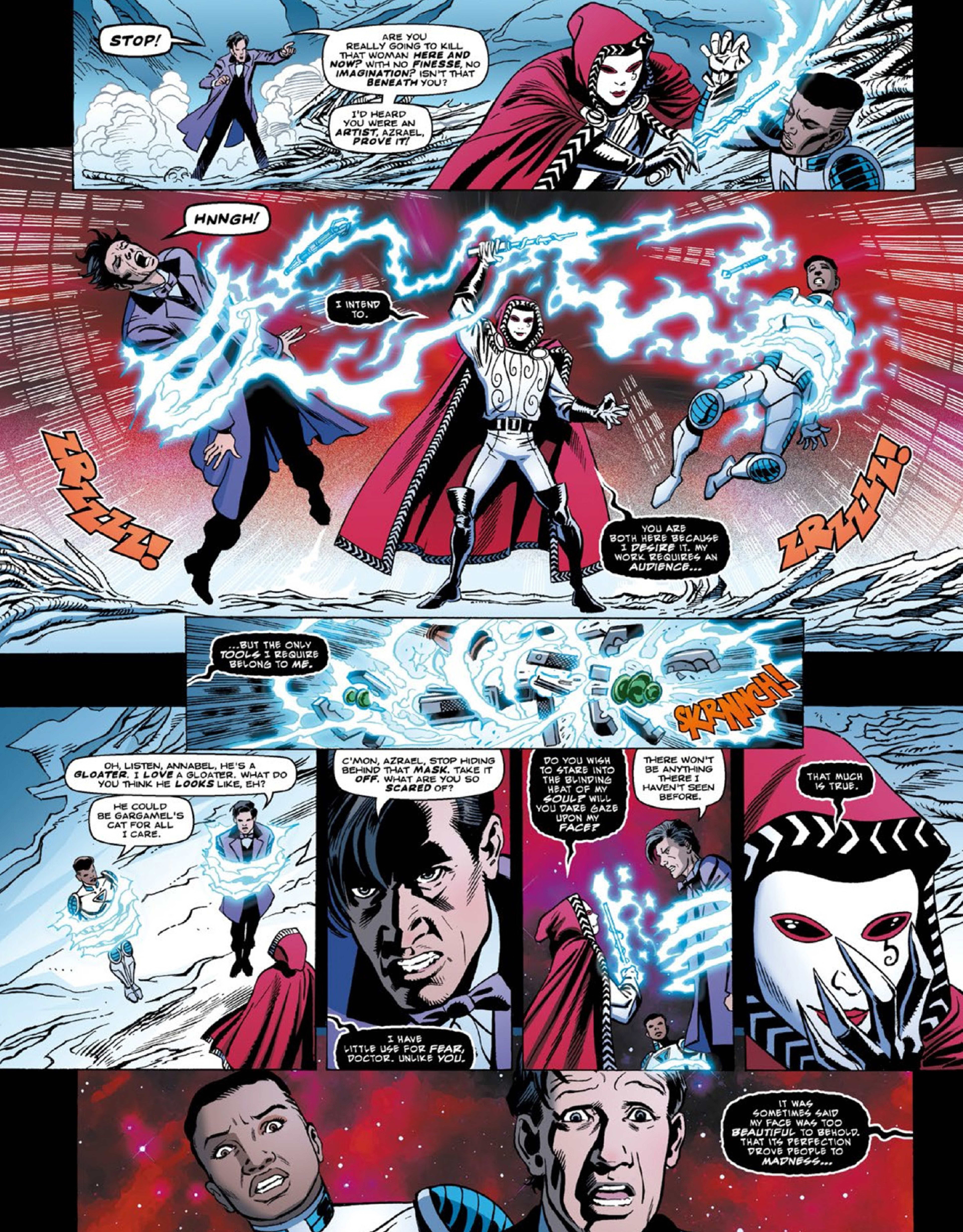

STAY BACK, DOCTOR, WE'LL GO FIRST.
ANNABEL, *WAIT* -- LOOK AT THE SPECS, THE HAIR, THE COAT -- ANYONE THAT FASHIONABLE HAS TO BE A *SCIENTIST*.
LET'S TRY TALKY-TALKY BEFORE SHOOTY-SHOOTY...
HELLO! NICE LITTLE SET-UP YOU HAVE HERE. I'M *THE DOCTOR*, WHO ARE YOU?
OH, NOBODY YOU'VE EVER HEARD OF. NOBODY *SPECIAL*. NOBODY WHO EVER *MEANT* ANYTHING.
I'M SURE THAT'S NOT TRUE...
NO, IT REALLY IS.
I WAS A COMPLETE *NON-ENTITY*; SOMEONE *CLEVER* ENOUGH TO RECOGNISE THE ENDLESS *FUTILITY* SURROUNDING ME, BUT TOO *WEAK* TO DO ANYTHING TO *CHALLENGE* IT. I WAS *ABSURD*.
AH, THE FILTRATION SYSTEM IS FULLY OPERATIONAL, *EXCELLENT*. ALL READINGS CONFIRM THAT *THE MERCY* HAS FUNCTIONED PERFECTLY!
THERE IS *NO DEFENCE* AGAINST ITS POWER; NO SHIELDING THAT WILL OFFER *PROTECTION*.
WHAT IS IT?
A PIECE OF AZRAEL'S *GENIUS* -- ONE I HAVE BEEN PRIVILEGED TO ASSIST IN *DEVELOPING*.
MORE DEATH.
MORE *ART*.
TELL US WHERE AZRAEL IS. *NOW*.
ARE YOU THREATENING ME? WITH *WHAT* EXACTLY? MY LIFE'S *CONCLUSION*? THAT'S AMUSING.
AZRAEL IS CLOSE BY, I'M SURE. VERY LITTLE ESCAPES HIS EYE.

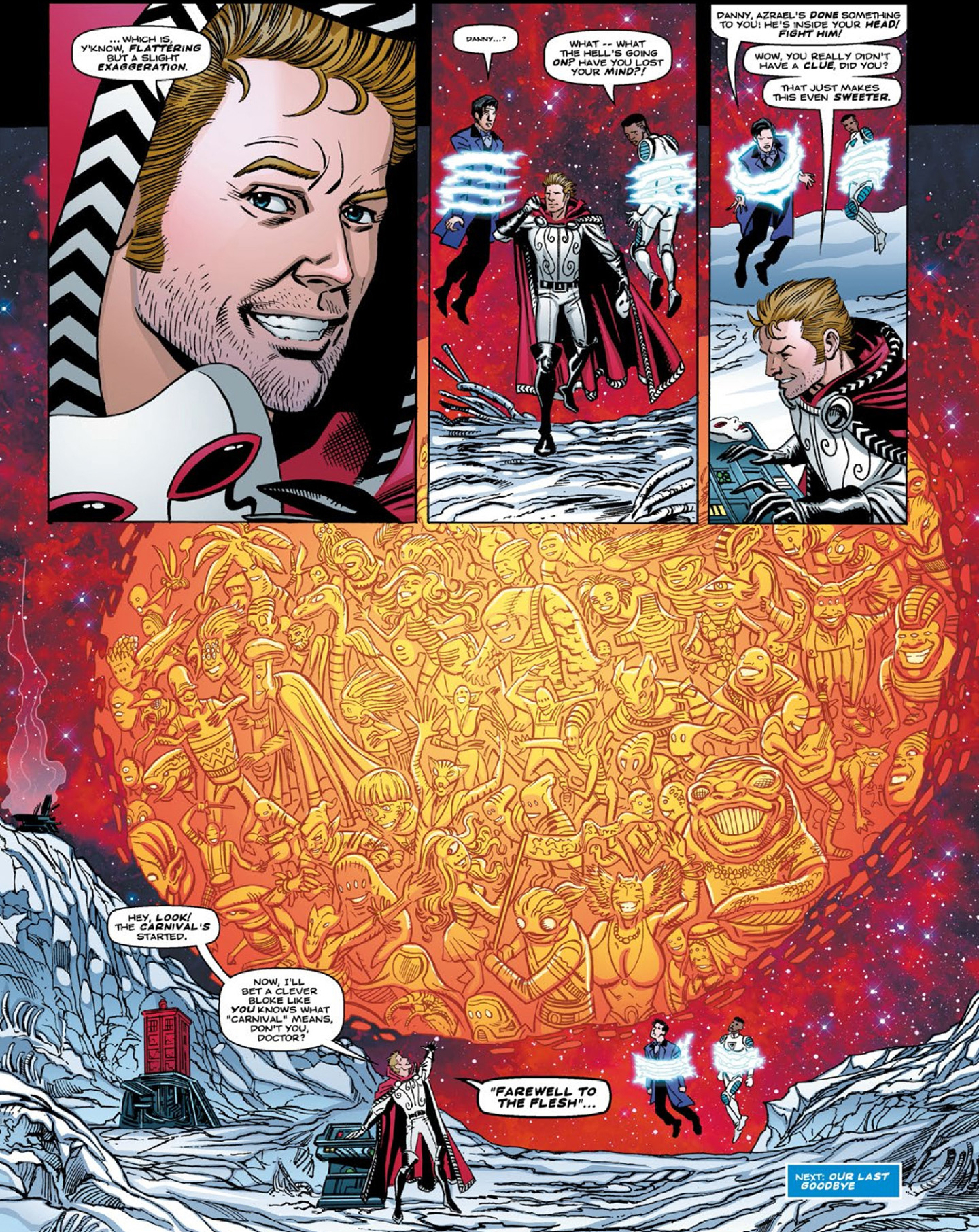

MY FUNCTION IS NOW COMPLETE. I CAN TAKE MY *REWARD*.
AND WHAT'S THAT?
I ASKED FOR ONE THING ONLY...
... TO BECOME PART OF *THE WASTING WALL*.
KLIK
NO, DON'T!
SHRAAASSH!
WHOA...
SO *THAT'S* WHAT HAPPENS WHEN YOU THREATEN A SUICIDAL PSYCHOPATH.
AT LEAST WE STILL HAVE HIS EQUIPMENT...
IF AZRAEL IS MONITORING THIS STATION, WE MAY BE ABLE TO TRACK THE DATA FEED TO HIM...
WAAAIT!
VREEEEE!
ZAAAK!
ZAAK!
IT'S BEEN BOOBY TRAPPED!
RULE NUMBER ONE, ANNABEL...
THROOM!
CHOOM!
...I DO THE SONIC-ING AROUND HERE!


SKA-KROOOOM!
AAAAHH!
BLIMEY, THAT IS A *SPECTACULARLY RATTY* WAY TO *DIE*.
THANK YOU FOR COMING, HORATIO.
NO WORRIES. AFTER THE DOCTOR DUCKED OUT ON ME, I WAS AT A LOOSE END. THOUGHT I'D FIND HIM WITH *YOU*...
SOMETIMES HE JUST VANISHES.
THAT'S WHAT'S LEFT OF THE *BOX* THE DOORMAN OPENED. A SPHERE OF *LIGHT* CAME OUT OF IT AND FILLED THE ROOM. IT *KILLED* EVERYONE IT TOUCHED.
BREEP BREEP BREEP
THERE ARE TRACES OF EXOMORPHIC RADIATION. OH, *THAT* AIN'T GOOD...
I THINK THIS "MERCY" IS A *DNA EATER*. PROBABLY A *BIO-REACTIVE LIQUID*...
GIVE IT A BIG ENOUGH *CHARGE* AND IT BECOMES AN *ENERGY BUBBLE* THAT GOBBLES UP ANY TYPE OF *GENETIC MATERIAL*, THEN SPITS IT BACK OUT AS *HOMOGENEOUS PLASMA*...
INSTANT *BLOOD STATUES*.
SO WHY DIDN'T IT KILL *ME*?
THAT'S THE MILLION-CRED QUESTION, AIN'T IT? *DUNNO*. MAYBE YOU'VE GOT A *GUARDIAN ANGEL* KEEPIN' AN EYE ON YOU...


DOCTOR, WAKE UP!
OW.
{KOFF}
HOW LONG...?
A COUPLE OF MINUTES. I THINK DANNY'S BURIED IN THE DEBRIS.
DANNY!
WE DON'T HAVE TIME FOR THAT, DOCTOR.
LOOK.
AZRAEL'S BEEN REDECORATING.
SHE'S COATED IN SOMETHING!
DRESSED IN NEW CLOTH... WRAPPED IN FRESH PURPOSE...
...MY BEAUTIFUL TARDIS PREPARES TO FLY.


AND WHEREVER SHE FLIES, MY WORD WILL BE SPREAD...
CHOW CHOW CHOW!
...AND IT WILL DEAFEN THE EARS OF THE UNWORTHY.
AAGHH!
THROOOOM!
CHOW CHOW CHOW!
HURRY UP AND DIE, YOU HALLOWEEN FREAK --
DEATH IS MY ALLY.
SKRAZZZ!
AAAAKK!


STOP!
ARE YOU REALLY GOING TO KILL THAT WOMAN HERE AND NOW? WITH NO FINESSE, NO IMAGINATION? ISN'T THAT BENEATH YOU?
I'D HEARD YOU WERE AN ARTIST, AZRAEL. PROVE IT!
HNNGH!
I INTEND TO.
ZRZZZZ!
YOU ARE BOTH HERE BECAUSE I DESIRE IT. MY WORK REQUIRES AN AUDIENCE...
ZRZZZZ!
...BUT THE ONLY TOOLS I REQUIRE BELONG TO ME.
SKRNNCH!
OH, LISTEN, ANNABEL, HE'S A GLOATER. I LOVE A GLOATER. WHAT DO YOU THINK HE LOOKS LIKE, EH?
HE COULD BE GARGAMEL'S CAT FOR ALL I CARE.
C'MON, AZRAEL, STOP HIDING BEHIND THAT MASK. TAKE IT OFF. WHAT ARE YOU SO SCARED OF?
I HAVE LITTLE USE FOR FEAR, DOCTOR. UNLIKE YOU.
DO YOU WISH TO STARE INTO THE BLINDING HEAT OF MY SOUL? WILL YOU DARE GAZE UPON MY FACE?
THERE WON'T BE ANYTHING THERE I HAVEN'T SEEN BEFORE.
THAT MUCH IS TRUE.
IT WAS SOMETIMES SAID MY FACE WAS TOO BEAUTIFUL TO BEHOLD. THAT ITS PERFECTION DROVE PEOPLE TO MADNESS...


...WHICH IS, Y'KNOW, FLATTERING BUT A SLIGHT EXAGGERATION.
DANNY...?
WHAT -- WHAT THE HELL'S GOING ON? HAVE YOU LOST YOUR MIND?!
DANNY, AZRAEL'S DONE SOMETHING TO YOU! HE'S INSIDE YOUR HEAD! FIGHT HIM!
WOW, YOU REALLY DIDN'T HAVE A CLUE, DID YOU?
THAT JUST MAKES THIS EVEN SWEETER.
HEY, LOOK! THE CARNIVAL'S STARTED.
NOW, I'LL BET A CLEVER BLOKE LIKE YOU KNOWS WHAT "CARNIVAL" MEANS, DON'T YOU, DOCTOR?
"FAREWELL TO THE FLESH"...
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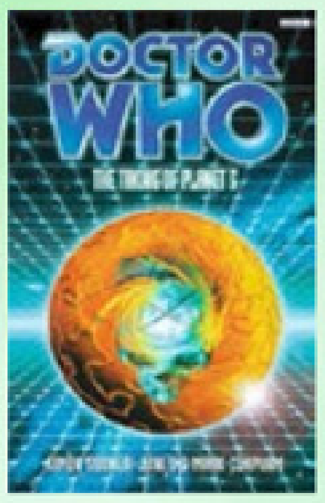
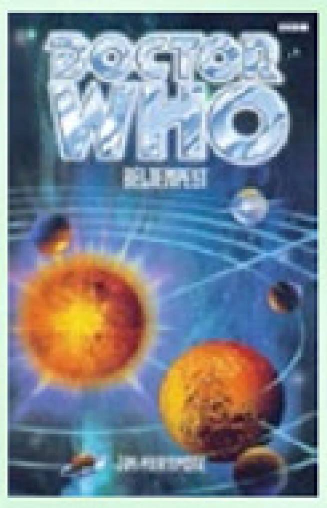

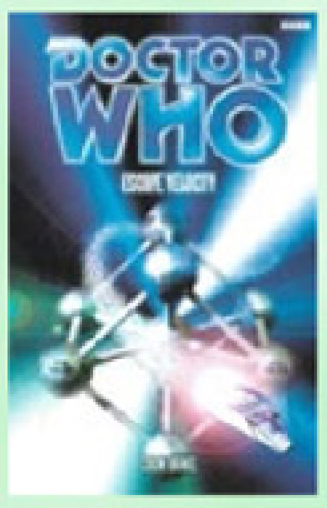

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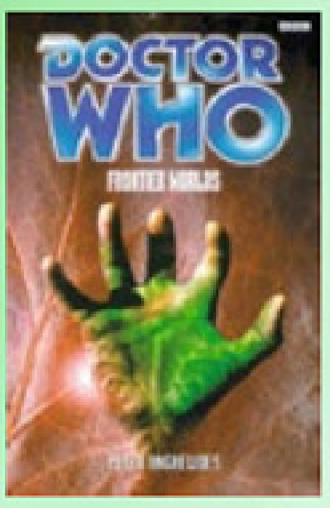

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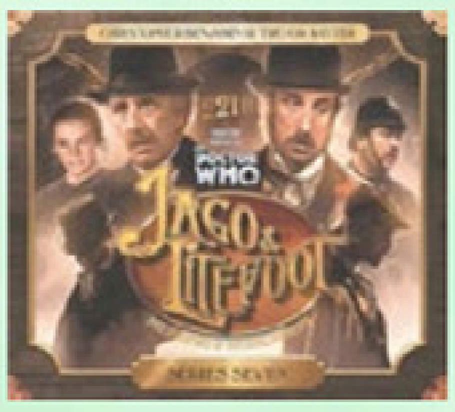

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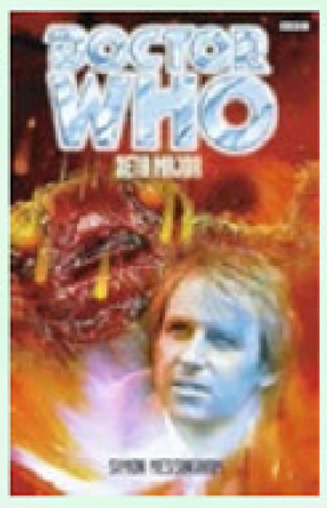

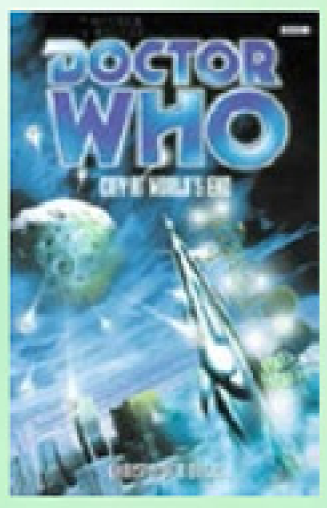

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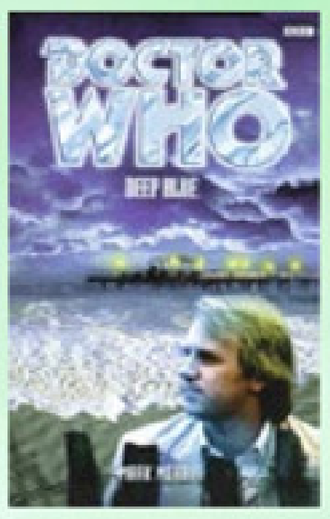

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VISION ON!

From *Vision On* to *Jigsaw*, Clive Doig produced many children's TV shows in the 70s and 80s – but he tells us about being there at *Doctor Who*'s very beginnings and casting the Seventh Doctor...

INTERVIEW BY **TOBY HADOKE**

The name Clive Doig was very familiar to me when I was growing up, but not because it featured on the credits of my favourite programme. Indeed, it was a long time before I realised he had ever worked on the show – let alone that he did so from the very beginning.

Clive has won several BAFTAs as producer of many groundbreaking children's television shows including *Jigsaw*, *Beat the Teacher*, *Johnny Ball Reveals All* and *Eureka* (which featured humorous sketches enacting how various scientific breakthroughs or inventions came about).

We meet at the Club For Acts And Actors because it is central, we are both members, and most importantly because the drinks there are extremely reasonably priced. That said, we have to take it slowly as I'm after a guided tour around a life steeped in television – one which straddles both ends of *Doctor Who*'s twentieth-century run on television.

"I was born in 1940 during an air raid in the Blitz. As I was born a bomb dropped on the hospital opposite and may have taken a life – so as one life left, in came another," he says before describing his wartime childhood in a Croydon which was "pasted by the Germans because of the airport and the station and the main road. When there was a raid coming on a red flag was flown to show there was a bomber squadron coming over the coast and I always used to sit up a tree and could see that flag and would come down and tell everyone. So I was called the Little Flag Boy."

With his much older brother a successful doctor, Clive initially planned to be a vet, studying Zoology, Botany, Chemistry and Physics at school, but it was not to be. "My mother died when I was only 15, which was a problem. My brother left for Canada and I wasn't a very good scholar nor a very well behaved pupil. I held the record for being the boy who got the most caned by the headmaster. I was duly thrown out so I took Maths, Further Maths and Physics at A Level for two terms and got a place in Magdalen College, Oxford studying Mathematics but I decided that if I could I'd take a year out. Magdalen is one of the few colleges that doesn't allow anybody to take a year out so I didn't go – I wanted to earn money so I went round Europe and came back and luckily got a place at the BBC."

So what had inspired him to approach the corporation? "My cousin, Lee Doig, was an editor – he later did episodes of *The Prisoner* – and he suggested it because I'd been a sportsman and a thespian rather than an academician at school. I'd tried for jobs in the electrical engineering industry – I was too wild and anarchic to be taken on, but the BBC very kindly gave me a job. I was granted this interview – it was on the fourth floor of the Langham Hotel with all its oak-panelled rooms and all the candidates had to take an IQ test to start with. We were supposed to be quite intelligent. We were also 18 – we were to be the first intake ever of kids who'd just missed out on national service. Most people being taken on were post national service 22-year-olds or university graduates, so we were the first group of kids to come ostensibly straight from school to go into the BBC as engineers. They asked me all sorts of questions I thought I really failed at. I was thinking, 'Oh God, I've really screwed up'. So I left that room with a panel of seven gentlemen in suits and as I shut the door my slip-on shoe got caught underneath the hatstand and I left without my shoe, and I had to knock on the door again and say, 'I'm awfully sorry, I left my shoe in here' and I shut the door to gales of laughter."

Clive Doig today.
© TOBY HADOKE

"I went to an experimental session where we put the first title sequence together."

Despite this, a letter arrived offering him a job. "In 1958 I was on the very first Junior Probationary Technical Operators course and I was there for 22 years after that. I went onto camera crews and was allocated to Crew 2 and the senior cameraman was called Peter Friese-Greene, who was quite famous."

Friese-Greene was actually the grandson of William Friese-Greene, generally regarded as the inventor of cinematography, and Clive worked on many productions with him, including *Quatermass and the Pit* and *Mother Courage and Her Children* for legendary producer Rudolph Cartier. "I was asked to hold a camera cable and just to stand there in awe of a massive television studio.

"I was a member of technical operations at the BBC and I then changed crews and went to Crew 4 – the vision mixer was a lady called Nelly Southcott and cameraman Snowy Lydiard-White stood in as a vision mixer when Nelly was ill. In about 1961 I was in Studio D and both Nelly and Snowy were off sick and the technical operations manager turned around to the crew and said 'Who else vision mixes?' and because I had just done a short course I said 'I will'. I later became the regular vision mixer on Crew 4 and later Crew 2."

And for the layperson, what does a vision mixer actually do?

"One sits in the gallery next to the director. You have a camera script and on that script the director has written down what shots he wants from what camera. A vision mixer got a camera script on the day – indeed the crew would turn up on the day (of recording): you'd just look at the camera script and then you would rehearse. The vision mixer selects what camera is going to be used using a bank of buttons or faders – to fade in and out, mix or cut.

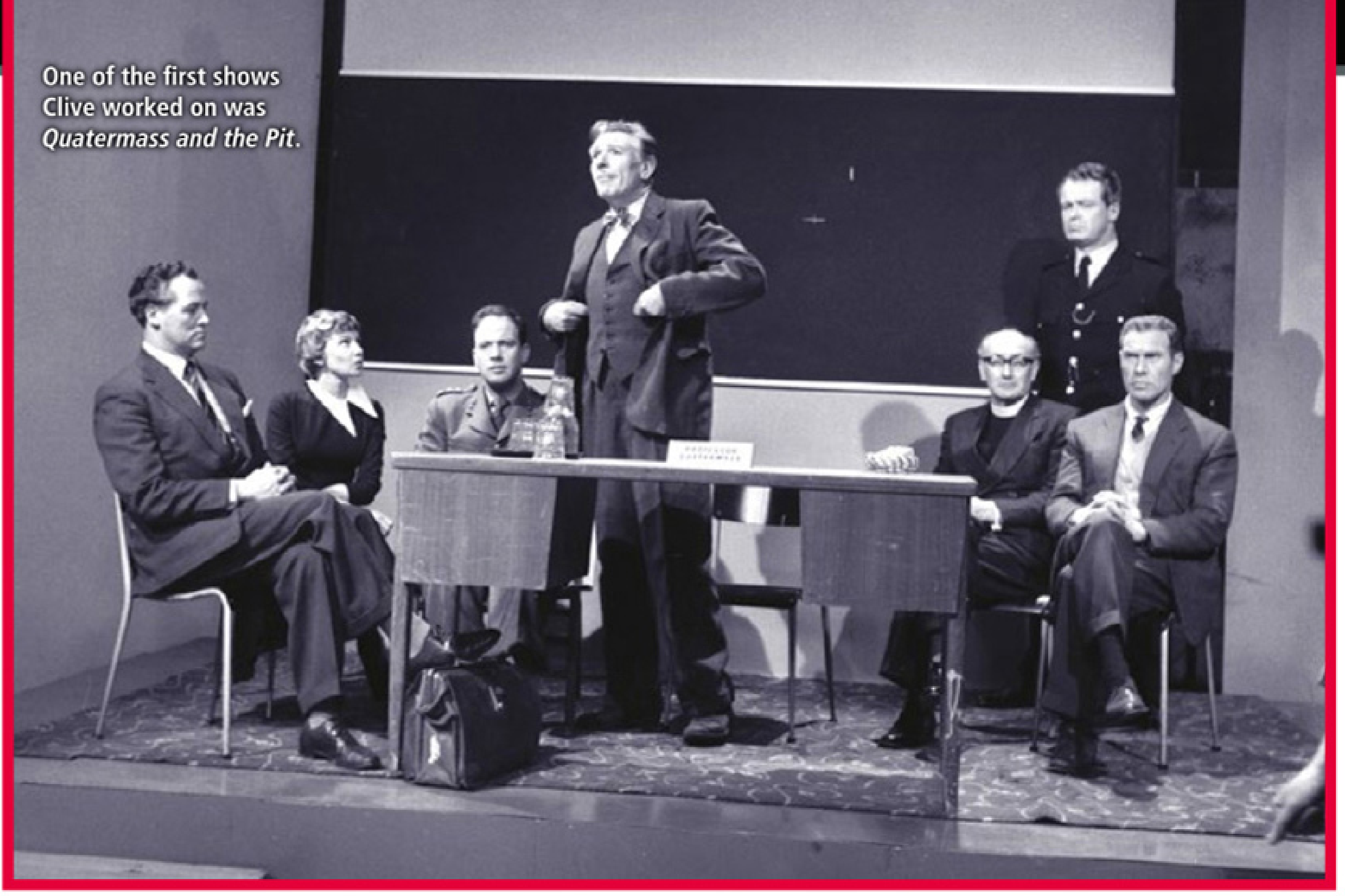
"The camera script is written usually during rehearsal by the director in the last two days of a five-day period of rehearsing. You have a plan of the studio and he will then mark up all his camera positions. In live programmes such as *Compact* that I used to do quite regularly, there was a thing called 'peel off' so you'd have three or four cameras on one set and towards the end of the scene you had to clear your cameras in order to get them to the next one in time. Every single scene would end with a reaction shot because there was only one camera left on set: that rule to the dramatic ending of scenes was dictated by the practicalities of shooting live with multi-cameras.

"*Doctor Who* was very tightly scripted as far as camera scripts were concerned. We would be allocated programmes. It was quite a complicated shift system and so we saw masses and masses of different types of programme. In 1963 I was assigned to this rather strange pilot with a very young team, a young director, and a very young dark-haired, black-lipped young lady called Verity Lambert. We shot it and nothing much was said about it – it was just another job for me."

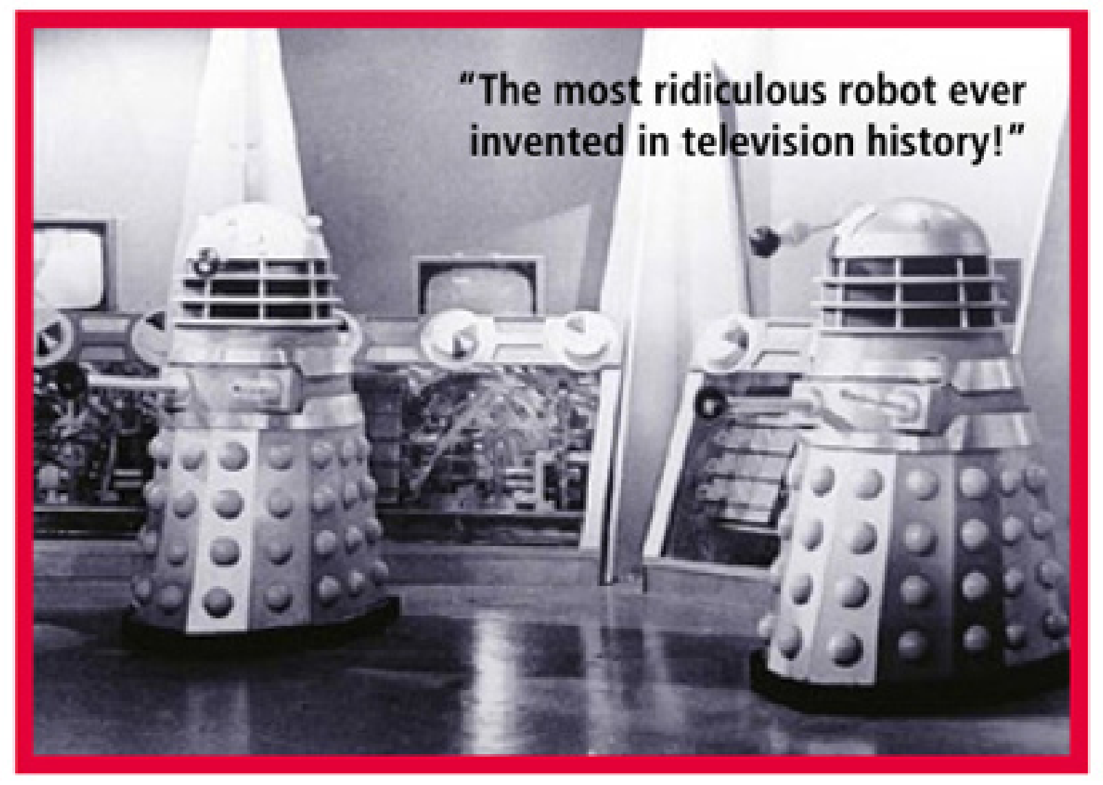
Clive was actually present for some of the very first work done on *Doctor Who*. "I was called in to an experimental session which is when we put the title sequence together. I know we only used one camera and that it didn't work with the face. I remember Mervyn Pinfield was there. He had a track record – he was definitely old school and therefore technically minded because this was the new medium, so people who didn't understand the rules or what could go wrong with the technicalities sometimes were just floundering. They could have been good artistically or get wonderful performances out of their artists but to show that on screen needed a very, very technical mind and I think that's why he was employed. Rex Tucker [*the original choice as Doctor Who's producer – Ed*] was quite a technical man himself – he wouldn't have needed Mervyn as much whereas Verity coming in needed someone who had the technical know-how because she didn't have that.

"There were certain rumours that went around about Verity and they were the obvious ones. It was very difficult in the 60s: a very male-dominated world and television only had about four female producers/directors within the whole corporation, so the insinuated reason that she was made a producer was scurrilously pejorative to her. It was implied that she was supposedly Sydney's secretary who had been promoted out of no reason or talent. The fact that that wasn't true didn't matter, because that was the sexist attitude that existed in the early 60s. How can a woman like her become a producer with some form of..."

Clive gives me a look and leaves the rest to my imagination. I mention to Clive that inaccurate rumour-mongering aside, director Richard Martin still maintains that Verity was the wrong producer for the show. "There were some things I don't agree with Richard on. He wasn't a very good technical director anyway, initially. His awareness of doing camera plan or camera script was rather difficult. Verity didn't interfere with that – she wasn't particularly technically minded either. I really don't know what their relationship was. A lot of people thought she shouldn't have been producer. Maybe she didn't give him enough support on the technical side and maybe he thought Mervyn was a bit fuddy-duddy in his approach which is why I got into all these technical arguments with Richard. He was breaking basic rules – he crossed the line all the time and wanted to shoot out of the studio so you could see the cameras and everything. I became good friends with Richard Martin later – he used to have the most marvellous arguments with his wife – and I think he was a very competent director eventually but that first episode of his was absolute trauma in the studio. He was breaking basic rules. He was very creative – he wanted to see things nobody else did which is why I liked him so much. He was an exciting director but he didn't understand the mechanics of a television studio. He was more suited to film than the multi-camera studio. I think we can criticise his direction but I can't criticise his emotional feeling for things." ►


One of the first shows Clive worked on was *Quatermass and the Pit*.

100,000 BC's pre-historic setting was not Clive's favourite.


"The most ridiculous robot ever invented in television history!"

The Keys of Marinus, one of the many *Doctor Who* stories Clive worked on.

Clive had a lot of admiration for Verity Lambert, *Doctor Who*'s first producer.

Peter Glaze (left) – a colleague of Clive's on *Crackerjack* – during rehearsals for *The Sensorites*.

> "I proposed a female lead if I was to produce *Doctor Who*… I'd have made it more comedic."

Doctor Who was largely staffed by young directors, including Waris Hussein, for whom Clive called the shots on the very first episode: "That very first episode was brilliant – absolutely wonderful. The concept of space and time is iterated for the first time. There weren't too many futuristic television programmes at that time. How we then went into 100,000 BC, I don't know – that was appalling. I like Waris as a director – he is a very good director – but I don't think that storyline should have started the series. The first episode was brilliant and then you had three episodes of those cavemen. I used to do cavemen as comedy sketch material – the plot wasn't particularly clever. Carole Ann Ford had a wonderful part in that first episode. Then that super-intelligent child just disappeared: the companion was just a screamer and not somebody with intelligence after that. She left because she didn't like the part. The TARDIS and that central column was the bane of everybody's lives. It shook, it didn't work properly. It all felt very amateur and looking back on some of them they look amateur but that was television of its day."

Having unwittingly made history, Clive soon found himself, like everyone, bearing witness to it. "I think we were in the studio with Chris Barry and the news came in (of the assassination of US president John F Kennedy) and everybody was totally shocked. We were just sitting there and watching the news and not getting on with rehearsal. And then of course we were waiting for the very first one to go out. So I know exactly where I was when JFK died – I was in the studio making *Doctor Who* with Christopher Barry, who has just died and who was wonderful. There's a cameraman called Roger Bunce who is totally identical in appearance to Christopher Barry and I once went up to him and said, 'Oh Chris, how wonderful to see you' before thinking 'Oh no, it's Roger'! So I emailed Roger the other day and said at least I won't make that mistake again now because dear Chris has gone. I really liked Christopher Barry. I think he was a good director and I worked with him a lot."

And what about the Daleks? "This is the most ridiculous robot ever seen or invented in television history. All the elements of it are recognisable kitchen utensils and there's no suspension of disbelief because you see the Dalek quite often as somebody pushing it around – it isn't malleable because it is a solid object which can't do anything and I take my hat off to the writers who were faced with the problems of the Daleks inability (a) to move (b) to go anywhere except on a flat surface and (c) to be destroyed. I thought the story of the Thals and then these mutants was a brilliant story. The brilliance of writing had to keep countering what the Daleks were. And the writing got better and better."

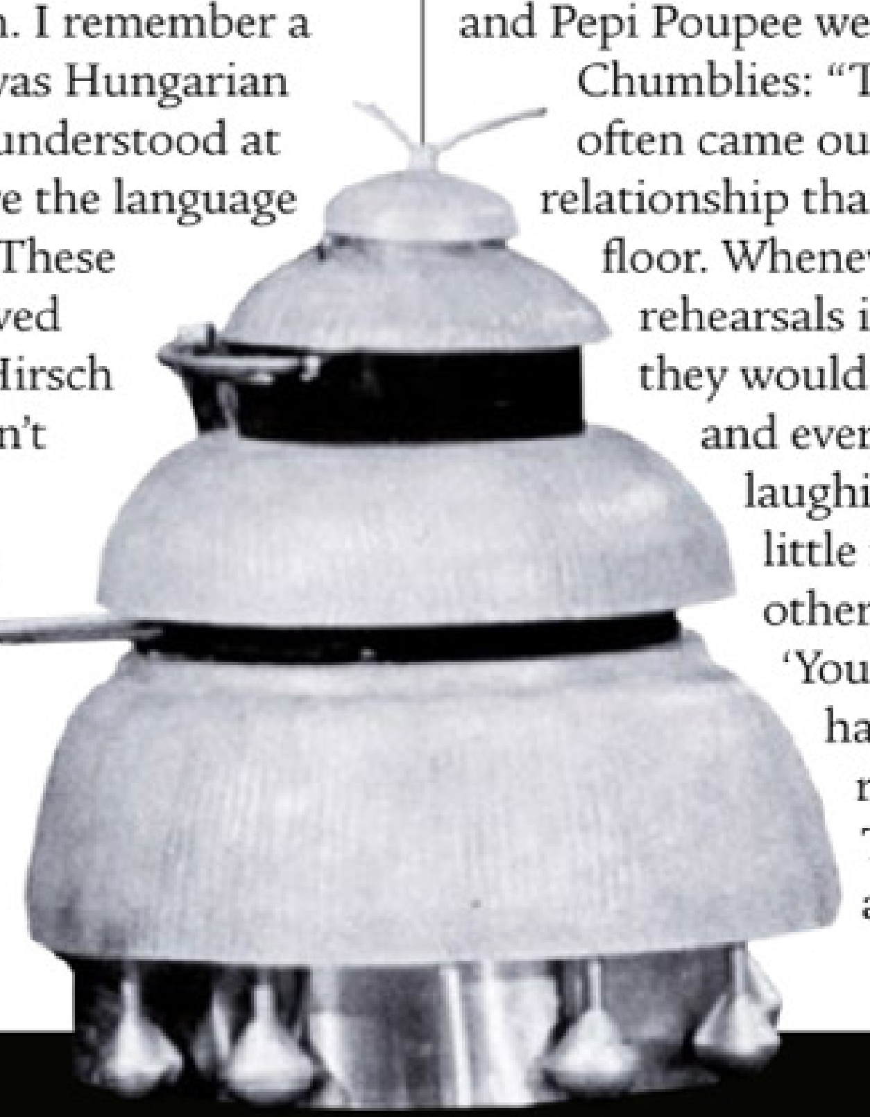
So reasonably priced is the wine that I have clearly had enough to be emboldened, and I challenge Clive that if the Daleks are so awful then why are they so popular and resonant? "Because as a child you can make your pepper pot the enemy. With good suspension of disbelief you can fantasise about the power of any object. They were risible when they first appeared. The voices of course were perfect right from the beginning – *that* is a masterpiece."

Clive remembers nothing of *Inside the Spaceship* and a near disaster on *Marco Polo* when a camera knocked over a column forcing him to cut to a different one which was looking at not very much in particular. Then there was *The Keys of Marinus* for director John Gorrie: "John Gorrie was wonderful. He had really big thumbs." It is to my eternal regret that I do not follow up on this statement. "We did a lot together. John was a better director – there was something about *Doctor Who* that people turned their noses up at. *Doctor Who* was a brilliant grounding for new directors, for directors doing their first thing, but I think he probably was slumming it because he was a very talented, artistic man."

Then came *The Sensorites*, with Peter Glaze as the lead villain. "I worked on *Crackerjack* both as a vision mixer and later as a PA – Peter Glaze had more energy than any other performer I know for such a little tubby man. He would just put 100 per cent into everything he did."

The last story of the first season was not an easy one, and director Henric Hirsch was somewhat out of his depth: "He wasn't a good director. He was a total and utter incompetent. He didn't really know how to communicate and wasn't a particularly nice or interesting person to work with. I remember a lot of problems with Henric. He was Hungarian – he really couldn't make himself understood at all. Rudi Cartier didn't always have the language but he was able to communicate. These were difficult episodes to be involved in – I associate the name Henric Hirsch with the word difficult even if I can't remember specifics."

The next story, *Planet of Giants*, had other problems – the last two episodes were edited down to one to speed up the action: "The whole thing was pretty dull but Ray Cusick did wonderful sets: there were dead ants and a fly only three inches from them. It was exceptional from the point of view that the camera isn't seeing certain things. If you had a wide angle view of the studio you'd see that all the giant elements were only about five or six metres apart but once you got the camera angles you didn't see that. There were some film inserts – the dead body was a film insert I seem to recall." This was where Mervyn Pinfield's technical expertise came in, even if he wasn't perhaps the most dynamic director: "It seems that he was in love with old static film. There's no movement in what he did. He was trying to do an exciting and new series in old-fashioned ways."



Pinfield never completed work on his next booking, *Galaxy 4*. He fell ill and was replaced by newcomer Derek Martinus. "His wife was Swedish, I noticed that because I'm half Swedish." But it was another husband and wife who particularly got Clive's attention on this story – Angelo Muscat and Pepi Poupee were both inside the robotic Chumblies: "They had a temperament which often came out. They obviously had a fiery relationship that continued on the studio floor. Whenever they were together during rehearsals if they bumped into each other they would vent their ire at each other and everyone would stand about laughing because you had these two little round robots shouting at each other, 'What are you doing?' and 'You're in my way!' They always had to be separated because their relationship was so virulent. The floor manager got very angry with them and told them that they had to be quiet. Are they still alive?" He isn't, she is. "I don't think she liked her husband very much because he kept bumping into her." Clive watched the third episode, *Air Lock*, when it was returned to the BBC three years ago. "I was fascinated to see that episode – they had a plastic door: the absolutely crass design of the whole thing! Who wrote that?" Williams Emms – he didn't write any more. "He shouldn't have done!"

At around this time Verity Lambert left the show. Like all the best people (ahem) Clive actually cameoed in *An Adventure in Space and Time* – in his case at the fictionalised version of Lambert's leaving party. In reality he'd been there at the real thing: "It didn't actually occur in the studio. There was a get-together in the club and there was a party at her place. I get mixed up with all the parties. I was in that party scene, but that was ridiculous because nobody of my age would have been at the party back then. And Mark [Gatiss, writer] turned me into a girl – the vision mixer was a girl. But that doesn't matter to me at all." So how had Clive got involved with the production?

"Mark had asked me a few questions about Verity – it was nice to go and see him. The thing he used that I gave him was that she used to drink red wine a lot and always used to have the residue of red wine around her lips." And what about the film's depiction of William Hartnell and his difficulties? "There were problems – I know he was a bit strange. Once Bill suddenly turned to us in the pub and said, 'The problem in the world is steel'. We didn't know what he meant. He was actually losing something – he wasn't with it. I think that came across quite well in the film especially in the handover to Patrick Troughton."

After working on the series for much of its first two years Clive had a break at about the same time that Verity Lambert left the series: "I was excited by Verity's excitement at the figures. I would pop in and what was always happening was that Verity and her secretary and the production manager were looking at the figures and the figures were extraordinary. I said, 'That's terrific but my kids are hiding behind the sofa'. She was always very accommodating to what was essentially a technician coming to the office. I found her a very sexy woman and liked her very much."

He doesn't remember an awful lot about the Patrick Troughton stories he worked on upon his return, but mention of the directors prompts a "I loved Gerry Mill," about the man in charge of *The Faceless Ones*, and much admiration for Hugh David who shot *Fury from the Deep*: "Hugh David was such a wonderful man. He was such a soft and lovely and I think very talented, artistic director. A very, very intelligent, clever, sensitive man and I was devastated when he died."

"I left being a vision mixer in 1970 to direct a programme called *Vision On* with Tony Hart. I directed that for seven years. I brought in a man called Sylvester McCoy, who was appearing with Bob Hoskins and Chris Langham in Ken Campbell's Roadshow. I'd seen him cracking a piece of concrete on his chest and I just thought he was wonderful. Sylvester worked in many many programmes of mine."

This professional relationship would have repercussions many years later: "Mark Shivas was an old schoolfriend of mine and was Head of Series: I had suggested that I should produce *Doctor Who* because John Nathan-Turner was supposedly leaving. Mark had said, 'I really like your work and if John is going to leave it would be quite interesting.' I proposed a female lead as Doctor Who if I was to produce it. I'd like to have made it more comedic and light-hearted. Then I met John and we talked about whether he was going and he didn't know what the hell that rumour was about. I said I had a visual comedian – Sylvester – who I said was quite wonderful. He didn't know his work but at the same time his own agent had suggested him so he had two people recommending him. He has been the quirkiest Doctor Who ever in some ways – I do love the guy and everything he's ever done. He and I are like brothers. It was a great honour for me that he got *Doctor Who*. I have basically followed everything Sylvester has done."

Valerie Singleton presents Clive with a BAFTA.

© REX

Clive Doig's great friend Sylvester McCoy is announced as the Seventh Doctor in 1987.

HOME SWEET HOME.

Clive making a cameo somewhere in this scene from *An Adventure in Space and Time*…

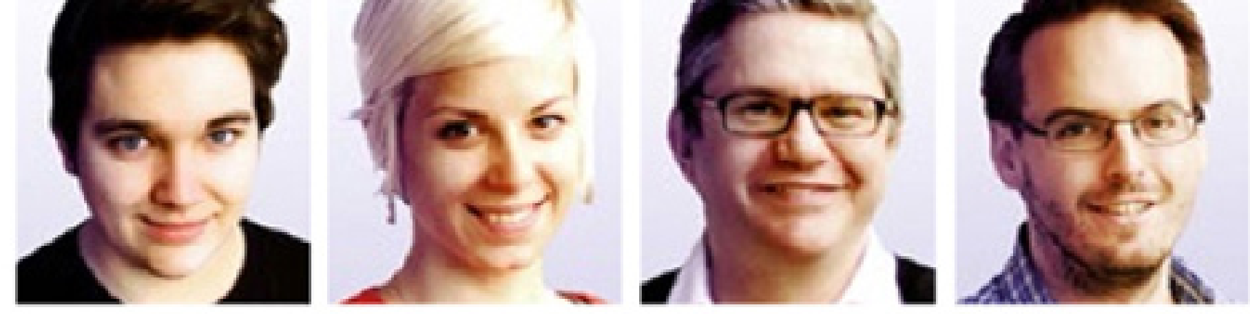
There's so little wine left now that I can't help checking something with Clive. A female Doctor? Does he stand by that? "I think *now*, it is too obvious. *Then*, it would have been absolutely brilliant. It was more androgynous than female that I was presenting. Not necessarily the type of macho Timelordish, *Star Warsy* person but someone who was more psychologically asexual. But I didn't do it, and it wasn't to be, and I've got no regrets."

Outside of *Doctor Who* Clive has excelled in many areas. "I used to write two or three pages in the *Radio Times* about children's programmes with puzzles, and I did a thing called *Trackword*. Number one was in September 1980 and so far I have done 1760 *Trackwords*, one every week, so I am one of the longest-running contributors to the *Radio Times*."

I ask Clive what from his packed CV he is most proud of. "With *The Deceivers* and *Eureka* I think we introduced a new form of programming – cheap but visually exciting. It made fun of institutionalisation and presented ideas in a comedic way that was interesting. I think *The Deceivers* and *Eureka* were like the Wikipedia that the present generation have. Stimulating programmes – I was never didactic. I looked for intelligent, funny stories." These shows were part of a longtime collaboration with Jeremy Beadle: "We always got on very well. I was devastated more than anything when he died. He was the most intelligent, kind and altruistic man I ever knew."

And what about *Doctor Who*, is he pleased to still be talking about it? "Its like being pleased about working on *Dad's Army* or working with Peter Cook and Dudley Moore – that was a high point. I did Barry Humphries' first show as a PA and he's just done his last one. *Doctor Who* was just another programme – the fact that it's become a cult is wonderful. I'm watching *Breaking Bad* at the moment – for me that's a cult, so I will watch everything ever about it and become totally immersed in it. The people that worked on it get kudos because it is so popular. *Doctor Who* was popular in its heyday two years in and is again popular and it was interesting to work on. The 60s and 70s were a most productive and innovative period of television." **DWM**

THE TIME TEAM


CHRIS EMMA MICHAEL WILL

The continuing mission to watch all 800 episodes, in order, from the start...

THIS ISSUE EPISODES 742 & 743 - THE SONTARAN STRATAGEM & THE POISON SKY

ATMOS FEAR!

To the TARDIS a summons is sent – it's from Martha who's recently spent, time with Ianto and Jack, now Sontarans are back, she knows just what to shove up their vent!

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

"Embarrassing that," says Will, "all turning up in the same red tracksuit." He's referring to the Rattigan Academy students who kick off *The Sontaran Stratagem* by forcibly ejecting nosy journalist Jo from the premises.

"They're an interesting spin on your normal robed cult uniform," says Emma. "Luke Rattigan's not your average 'baddie' either – stroppy American boy genius in a hoodie. And Ryan Sampson does a remarkable American accent for a Yorkshire lad."

Jo has been asking awkward questions about something called ATMOS – and things are serious enough for her to contact UNIT.

"Can you just ring UNIT?" wonders Michael. "I'd ask to be put through to Corporal Bell."

"Why is Luke calling up some aliens to kill a journalist?" asks Chris. "Boo!"

"She probably hacked his phone," quips Will. "Isn't it a little shortsighted of her to be driving an ATMOS car?"

It would certainly appear so – the ATMOS device has hijacked the vehicle and driven poor Jo to a watery grave. In the TARDIS, the Doctor's phone is ringing.

LIKE THAT? WATCH THIS!

The Sontarans first landed on Earth in 1973's *The Time Warrior*...

WILL SAYS: An army of Sontarans terrorised Earth in the twenty-first century, but 800 years earlier, in a classic Robert Holmes adventure, the Third Doctor had his hands full with just one. The first Sontaran we met, Linx, was alone but more than capable of holding his own. He juggled his Rattiganesque collection of scientists, plucked from the 1970s (or was it the 80s?), with the rival ambitions of Irongron, a human who, like Luke, had his own nefarious schemes.

The Time Warrior sees the Doctor and new companion Sarah Jane working with Boba Fett and Dot Cotton (no, really!) to defeat the stranded Sontaran. Linx was brought to life by Kevin Lindsay, whose performances would define these aliens for decades, right up until Christopher Ryan and Dan Starkey breathed new life into them opposite David Tennant.

"It's Martha! From TV's *Torchwood* and *Doctor Who*!" says Will.

Brainy rich kid: Luke Rattigan.

"Sinister sat navs, a mention of UNIT and Martha calling the Doctor back to Earth – now that's what I call an opening!" adds Chris.

"Martha's had her hair done since Cardiff," notes Michael. "And is that a new leather jacket?" he asks, as the rest of the team shift rather anxiously in their chairs, mindful of his raging dislike of her previous one.

"What a nice angle, with Donna in the TARDIS as the Doctor spots Martha," says Will.

"And Martha and Donna seem to get on with each other! How refreshing," Emma nods. "It's great to see a companion thrive after travelling with the Doctor."

"Once again, Donna shows her observant, human side," says Michael, as Donna spots the big rock on Martha's finger that the Doctor's completely missed.

"Lucky Martha, engaged to Dr Tom [from *Last of the Time Lords*]," says Will, jealously.

"Interesting how Donna is so scathing about Martha's transition to UNIT," says Emma, as Martha summons up an impressive military force.

"Gosh," says Michael. "UNIT has come on since the days of the Brig with three men in an Austin Maxi."

Someone is watching the UNIT troops as they take control of the ATMOS factory.

"Three fingers!" yells Will. "I'd guess that meant a Sontaran, but the title was a bit of a giveaway."

Sontaran fan Chris is delighted by this first glimpse. "The Sontaran banter is excellent!" he says. "Arrogant and aggressive. Can't wait to see them in their full glory."

Emma is raising an eyebrow at UNIT's mobile base. "Wait, that HQ set-up's *inside* the lorry? Did they steal some TARDIS technology?"

"'Back in the 70s, or was it the 80s?' Heh. UNIT dating alert!" chuckles Michael.

"UNIT Dating sounds like one of those websites..." says Will. "'Work for a top secret military organisation? Or just fancy those who do?'"

The Doctor is introduced to Colonel Mace, who tells him ATMOS could be to blame for 52 identical poisoning deaths of motorists around the world.

"There's a lot of exposition here, and for once the Doctor doesn't know what's going on," says Michael. Someone, possibly alien, has set up ATMOS operations all over the world, with the filtering technology fitted in every car. But would the Sontarans be behind such a sneaky scheme?

"The use of stealth tactics seems rather unlikely given their usually blunt and straightforward manner," says Emma.

Two UNIT Privates, Harris and Gray, have found something in the depths of the factory.

"That thing in the tank is ruddy terrifying!" says Chris. "And will probably have really wrinkly fingers from being in that tub for so long."

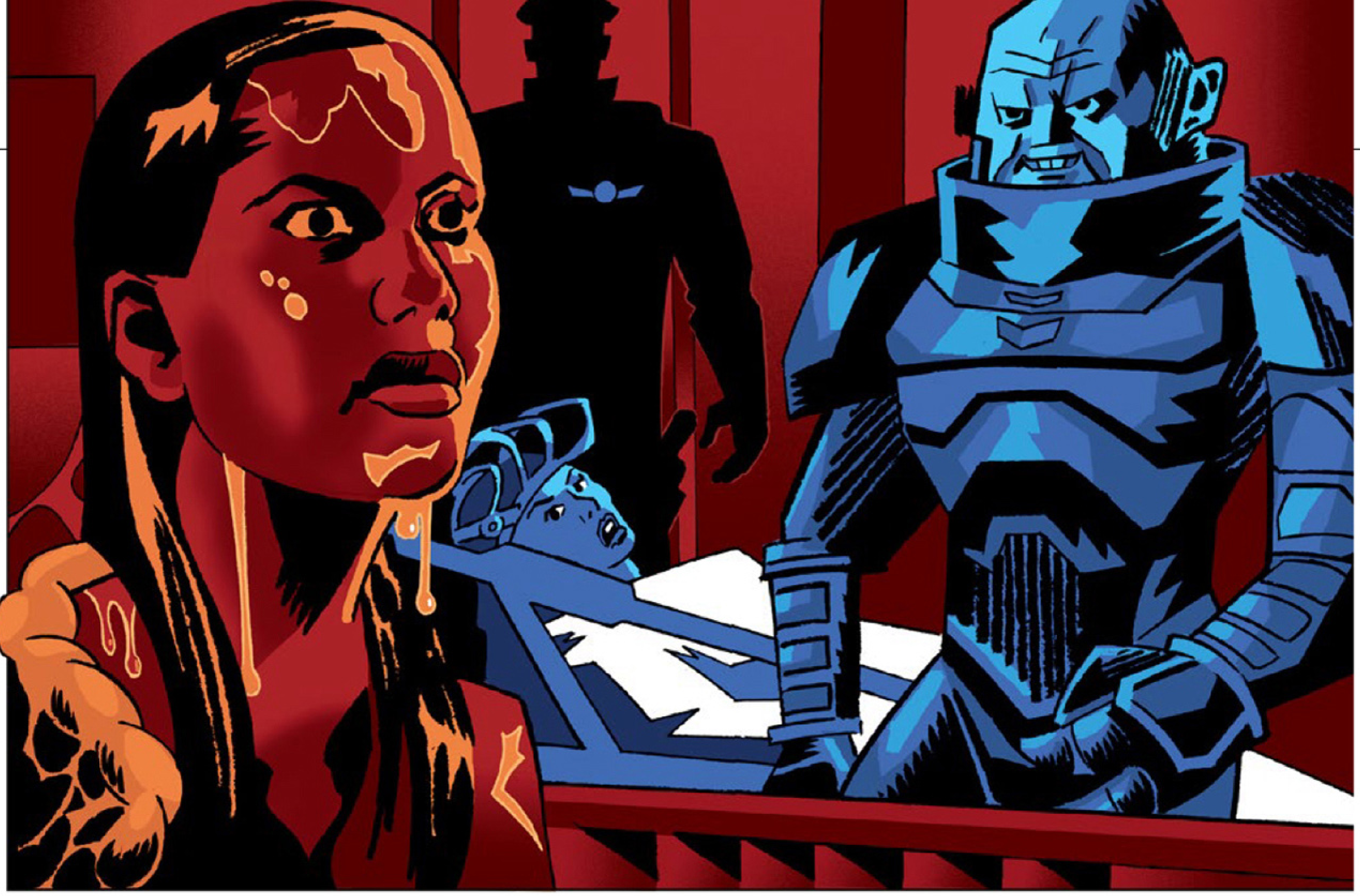
The soldiers realise someone is growing a human body. And which alien race is a dab hand at cloning?

"Sontaran!" yells Will, as General Staal emerges from the shadows. "He's authoritative in a way we haven't seen since Kevin Lindsay as Linx and Styre. And Staal is played by Christopher Ryan, who was Kiv in *The Trial of a Time Lord*," he notes.

"I love the uniform, and the excessively large helmet speaks of wondrous things beneath," says Emma, slightly too breathlessly.

Chris is slightly disappointed at his favourites' new look. "He's a bit... well, action figure-y. But wonderfully written and performed."

"Didn't Sarah Jane Smith tell UNIT about the Sontarans?" asks Michael. "Those soldiers are easily spooked by them." Easily disabled, too – Staal soon has them subdued, and ready for "processing", which we can assume isn't just filling in a few forms.



"Cool cliffhanger, but the chanting ruins the mood a little. Sontar-ha-ha-ha, more like..." – CHRIS

While the Doctor is scratching his head, Donna has made some real progress – she's discovered that none of the ATMOS factory's hundreds of workers have taken any sick leave.

"Top admin work from Donna," says Will.

"I love the idea that in this digital age, a plan can be undone by a lack of paperwork," adds Emma.

"Good on Martha for laying down the law with Donna," says Chris, as the new friends have a heart-to-heart. "Normally the companions don't get the warnings, just the kick of adventure," he adds.

The Doctor has decided to head out of London to meet Luke Rattigan, but Donna announces she's not coming along. Has Martha's warning made her think twice about her big adventures? Erm, no.

"Haha," chuckles Will. "The Doctor gives a pointless big speech, and Donna's only popping home to visit. Silly sausage."

"Shame the Doctor needed to think he was losing her before admitting how great she is, though," adds Emma.

"If they're so worried about all the cars fitted with ATMOS, why are they still happy to be using the UNIT jeeps and other vehicles?" wonders Michael. "Surely it would be the perfect excuse for the Doctor to crack Bessie out of mothballs again."

As the Doctor and Donna go their separate ways, Martha is looking for Colonel Mace, but instead falls into the clutches of Harris and Gray, who don't quite seem themselves.

"Martha is in trouble now," says Michael. "Those are properly scared screams."

"Oh Wilf, you gorgeous old thing," coos Chris, as Donna is reunited with her gramps. Wilf might be delighted, but her mum is not quite so impressed.

"'Hark at her, Michael Palin.' Sylvia is brilliantly bitchy," says Will.

The Doctor, accompanied by Private Ross Jenkins, has reached the Rattigan Academy.

"Ross and the Doctor have good banter," notes Chris. "Nice Ross." He pauses. "Ross is going to die, isn't he?" he says, sadly.

"Nice to see the Doctor doing his manic bit to put Rattigan off-guard," says Michael.

"It's like the calculated manipulation of the Seventh Doctor, only much cockier," adds Chris.

"Did the Sontarans pick Luke because he was the only human smaller than them?" wonders Will.

"They're just about my height!" says Emma – but nobody hears her because she's so teeny-tiny.

"That's a very clever moment with the 'If only that was possible' line," says Will. "The Doctor isn't correcting Rattigan's grammar: he's slyly drawing attention to the fact that you use 'if that was possible' if it is and 'if that were possible' if it's hypothetical – in other words, Rattigan's nerdishly accurate choice of language has given him away." Will looks very pleased with himself, while the others just appear slightly baffled.

The Doctor is convinced that Luke must have had alien assistance to develop ATMOS and, finding himself in a teleport pod, can't resist finding out where it's teleporting to. A Sontaran ship, in fact.

"LOTS OF SONTARANS!" shrieks Michael. "I like the Doctor running from the teleport pod, you wouldn't have got that back in the days of roll-back-and-mix."

"The Doctor's being brilliantly patronising to the Sontaran who's followed him," says Will. "Who has the best Sontaran make-up ever! And a lovely reference to the Probic Vent, tying it into their militarism as first mentioned in *The Time Warrior*."

"It's nice to have a great villain with a humanoid face," says Chris. "Daleks and Cybermen are all well and good, but seeing the enemy express themselves always adds to a story."

The Doctor and Ross leg it, leaving Luke and Staal to discuss the stratagem, which does indeed involve using ATMOS to trigger some kind of atmospheric conversion.

"'How do you tell each other apart?' the boy genius asks two fairly different-looking Sontarans, one of whom has a visible beard," tuts Will.

The Sontaran plan also requires them to infiltrate UNIT, which is where Dr Martha Jones comes in. Or at least, something that looks like her.

"It's cool to see the clone race using cloning techniques to gain the advantage," says Chris. "Although clone Martha seems to be doing the classic 'evil twin' thing, grinning like that. Will it grow a moustache and wear an eyepatch next?"

After a bit of bother with some Sontaran remote-control driving an exploding ATMOS, the Doctor and Ross finally end up at Donna's house.

"Wilf and the Doctor, reunited!" says Michael, as Wilf recognises the Doctor from their Christmas meeting. "Nice reward for those who pay attention."

The Doctor calls Martha to warn UNIT about the Sontarans, but gets her clone instead, so they're completely unaware of what he's discovered: every car on Earth is primed to emit a toxic gas.

"Everyday objects become deadly," smiles Michael. "That's very *Doctor Who*."

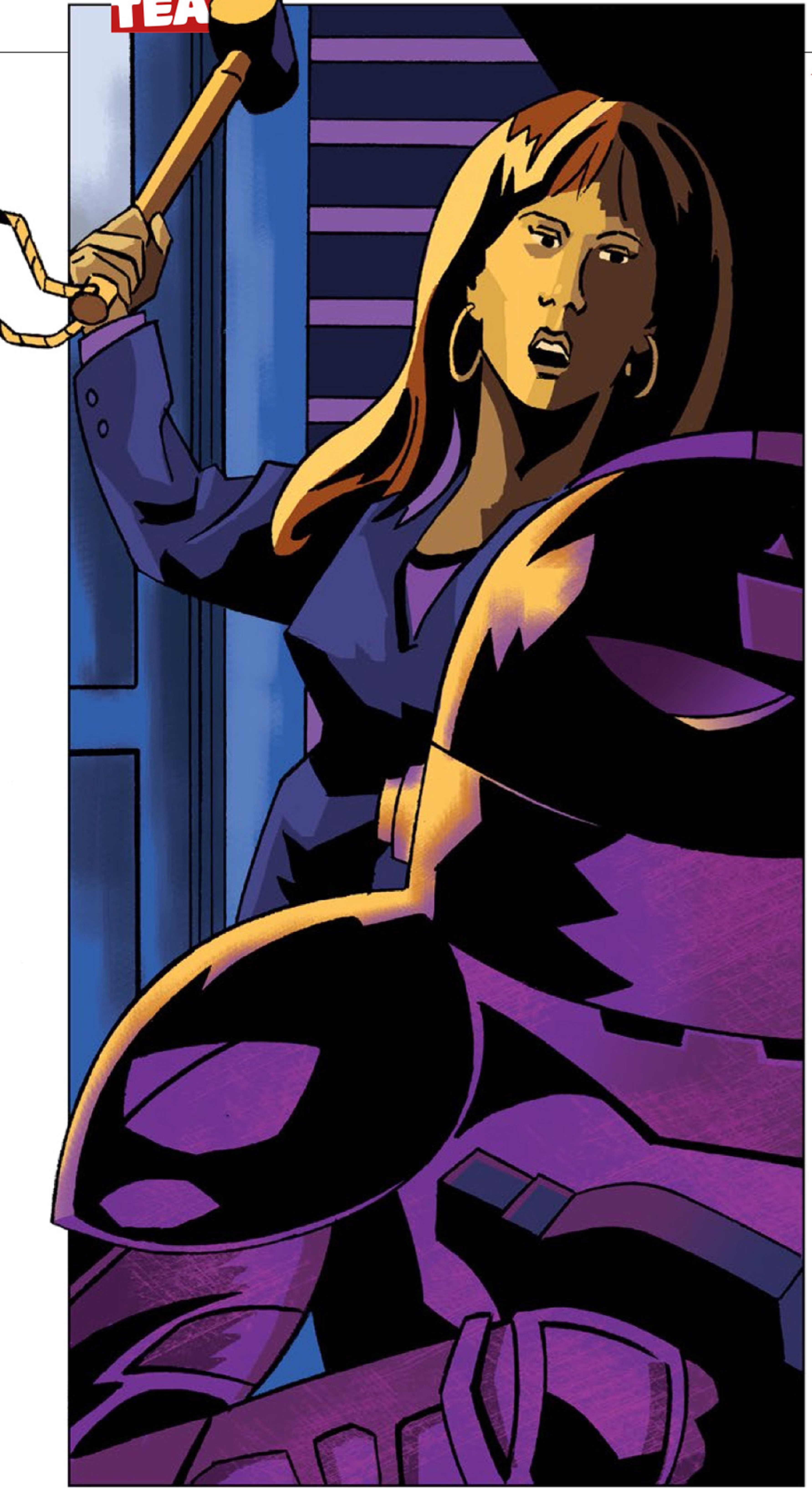
Now the Doctor's stuck his nose in, the Sontarans must advance their plan and trigger the converters – just as Wilf hops behind the wheel.

"Them aliens have trapped Wilf!" yells Will, outraged. "I don't care what happens to the rest of the planet but you can't kill Wilf!" he says.

"Pretty cool cliffhanger and a very tactical takeover," says Chris. "Though that chanting ruins the mood a little. Sontar-ha-ha-ha, more like."

"They've let the cliffhanger run on a bit too long," says Michael. "Cut it sooner, we get it!"

"What a stunning silhouetted shot of the Doctor at the end, though!" says Will. "Now save Wilf!" ►



Wilf is saved! But not by the Doctor.

"Like Mother like daughter," says Emma. "Sylvia gets hands-on with an axe whilst the Doctor faffs around with his sonic."

The gas continues to belch out of every car. Well, not quite every car – clever Ross has managed to find one that's safe.

"Cab drivers have The Knowledge, so no sat nav. Clever!" says Will.

At the factory, Clone Martha is busy filling her 'futuristic' tablet with data. "Funny to think how unusual this would have looked at the time," says Michael.

"'Good work, for a female' – as if the Sontarans weren't evil enough, they're also extremely sexist," tuts Will.

"Well, that comes from having only one sex," says Emma. "Ultimate misogyny!"

Will looks thoughtful. "If you only have one gender, is it really a gender at all though?" he asks.

"We need more all-female races," declares Michael. "They should bring back the Drahvins!"

The Doctor and Donna return to the factory, where the air is getting worse. Meanwhile, Clone Martha sends Harris and Gray to attach teleport devices to the TARDIS... with Donna still inside!

"Nice TARDIS teleport effect, given how hard that is to do with smoke all around," says Will.

"The Ninth Doctor was a dab hand at reversing teleports," says Will. "Has the Tenth forgotten how to do it?"

"Maybe he doesn't want to!" says Chris.

"Yes," says Emma, "he's overplaying the loss of the TARDIS to put Clone Martha off guard."

It's action stations in the UNIT command vehicle, where Mace and Price are working hard to trace the source of the signal that triggered the gas. With NATO planning a nuclear strike on the Sontaran ship, the Doctor must make contact.

"Christopher Ryan and Dan Starkey are doing great stuff as the Sontarans," says Will. "Staal is very entertaining, Skyping the Doctor," he chuckles.

"The Rutan Host are winning, eh?" says Chris. "No wonder the Sontarans are going through all of this plotting. If they simply wanted the Earth, they'd just take it. What are they up to?"

Donna, trapped on the ship, realises the Doctor's communications are actually aimed at her, as he tries to sneakily tell her what to do

"I don't really understand the need for the house of geniuses," says Emma. "Are they Luke's attempt at friends?"

"Yes. He's planning his own Operation Golden Age," explains Will, as Luke outlines his scheme to colonise a new planet with irritating brain-boxes.

"Announcing a 'breeding programme' isn't exactly the way to a girl's heart," says Emma.

"Luke's cool young students all leaving him brings back distressing memories of my ninth birthday party," says Will, his bottom lip trembling. "Let's move on," he sobs.

"The coverage of the world covered in smoke is getting biblical," says Chris, as the familiar US news anchor delivers the latest updates in a doom-laden tone. "Mirrors my experience of watching US news channels."

"Feels like the Doctor's putting all his eggs in one basket relying on Donna to make the right move from inside the TARDIS," says Emma. "And he's not even really trying to talk the Colonel out of launching the missiles."

Clone Martha is giving the Doctor an analysis of the Sontaran gas, which Will isn't too happy about. "Artificial heavy elements may not be used where there is life," he notes.

The Doctor attempts to diffuse a difficult atmosphere.

"Donna and a hammer! The Sontarans don't stand a chance! 'Back of the neck!'" – MICHAEL

With Earth about to attack, Staal decides it's time to deal with UNIT. "That's a whoooooole lotta Sontarans," marvels Chris.

"Really impressive," agrees Will. "Effects shot, obviously, but they still have more real ones than ever before."

Clone Martha easily wipes the launch codes with her space tablet, leaving the Doctor wondering just why the Sontarans needed to stop the missiles when they would barely scratch their ship. Colonel Mace refuses to withdraw his ground troops, ordering them to open fire on the Sontarans.

"Ross!" yells Chris, as Skorr guns down the young soldier. "Aw, I liked Ross," he says, sadly.

"Now I'm peed off," agrees Michael. "And the 'processed' UNIT soldiers, shot down in cold blood – they're making clear just how ruthless the Sontarans are."

Luke is also in for a shock when he confesses to the Sontarans that his students have deserted him.

"Sontaran deception!" says Chris, as Staal reveals they would all have been killed. "I'm feeling sorry for Luke again. The idiot."

"Luke's anger about tautologies is winning me round to his side," adds Will, as Luke sneakily teleports back to Earth.

Meanwhile, the Doctor finally gets in touch with his "secret weapon" – Donna. With a bit of encouragement, she heads out of the TARDIS to unlock the disabled Sontaran teleport.

"The Doctor is either completely oblivious to Donna's fear, or he's aware and still trusts that she's got the guts to see it through," says Emma

Despite her terror, Donna soon manages to get the better of a Sontaran.

"Donna and a hammer!" says Michael. "They don't stand a chance... 'Back of the neck!'"

There's still the problem of a planet slowly choking to death on poison gas. It's time for Colonel Mace to step up and show the Doctor what he's made of, with a rousing speech to his troops, and a clever plan to clear the smog.

"It's the Hellicarrier – er, I mean, Cloudbase!" cheers Chris. "Sorry, wait, no – the Valiant!"

"I'd forgotten about the Valiant," says Michael.

The carrier ship quickly clears the cloud around the factory with its engines then turns its impressive firepower on the building itself, allowing UNIT to gain the upper hand.

"I quite like Commander Skorr, his bright battlelust is strangely endearing," says Emma, as the Sontaran cheerfully marches through the rubble shooting anyone he finds. "Shame he had to die, even if he does embrace it."

Time for the Doctor to deal with Clone Martha, which he does swiftly and efficiently by reviving the real Martha, causing her double to collapse.

"I like Martha confronting her evil clone," says Michael, "it's taking a bit of a sci-fi cliché and doing it in an emotional way – typical of the show now."

Emma agrees. "A second viewing with the knowledge that the Doctor always knew about Clone Martha helps explain a lot of his choices."

Donna releases the teleports, just in time to avoid being gunned down and has a happy reunion with the Doctor and Martha. The three immediately beam off to the Rattigan Academy, where the Doctor works out why the Sontarans had to stop the missiles. Their gas is so volatile that a missile launch could have sparked off the whole lot, ruining their plans to alter Earth's atmosphere to turn it into a clone breeding world. Simple!

"Er," says Michael, "Will, would you care to comment on the science of setting fire to the sky?"

Will considers the matter. "Kind of think there'd be some consequences, but it did look pretty," he says, as the Doctor uses a cobbled-together device to ignite the gas and clear the sky with a wave of fire.

At this, the Sontarans basically throw their toys out of the pram and decide to destroy the Earth.

"Why's the Doctor saying thanks? Why's it all so final?" says Emma.

He's reconfigured his gizmo to ignite the air on the Sontaran ship, but insists on taking it up to give the Sontarans the chance to redeem themselves.

"I'm never really convinced by the Doctor planning self-sacrifice," says Michael. "I suppose the trick is seeing how he gets out of it. The Third Doctor would have just sent up the device and blown them all to pieces."

"Well played by Catherine and Freema – watching your best friend head to his death would be horrible," says Chris. "But what is Luke thinking about...?" he wonders.

AND YOU SAID...

BLAINE COUGHLAN, VIA EMAIL: When the TARDIS lands, there's a great little effects shot as the Doctor steps out into the alleyway with Donna still visible by the console in the background.

BRETT PRITCHARD, VIA EMAIL: It's lovely to see the Doctor back with UNIT again in this story. The moment the Brigadier is mentioned sent a chill down the spine at the time.

Staal: Loud, firece and in charge!

DEREK TAYLOR, VIA EMAIL: The Sontarans look better than they have anytime since 1974.

DAVID NUTHALL, VIA EMAIL: One of the things that makes Donna so good as a companion is that she behaves in such a 'normal' way. Who wouldn't be terrified,taking on an alien warrior with nothing but a hammer?

NAT BURLING, VIA EMAIL: Martha's really developed as a charcter since her traumatic adventures last season. It's a shame though that we see so much of her clone and not enough of the real woman!

In issue 474, the team will be watching *The Doctor's Daughter*, and in issue 475 they have a mystery to solve with *The Unicorn and the Wasp*. Email your comments to *dwm@panini.co.uk* or to the address on page 13.

The Sontarans foolishly decide to have another chanting session before they kill the Doctor, giving Luke time to do something clever with the teleport and switch places with the Doctor, returning him to Earth, and activating the device himself.

"Good on Luke for saving the day. Proper redemption for the character," says Will.

"'Sontar-HA!' was neat. Quite typical of Luke," adds Michael.

"But this just shows there's no negotiating with a race that glorifies death as a result of war," says Emma.

"I'm happy to see the Sontarans back with gusto," says Chris. "I fell in love with the angry little potato people all over again," he says.

"It wasn't the greatest story ever, but it's nice to see a Pertwee-style romp done in the new way," says Michael.

"Another sound attack-on-Earth story, with a nice nod to the moral choices faced by the Doctor's companions," says Emma, "but unfortunately I didn't find it hugely exciting. I think I've seen too many Earth versus aliens stories set in warehouses."

"I see Martha hasn't lost her taste for nasty leather jackets after all," tuts Michael, as Martha tactfully declines Donna's invitation to travel in the TARDIS again.

"I think I'd rather like to see another Donna/Martha team-up," says Emma. "And so would the TARDIS, it would seem!"

"Oh! First Doctor-style cliffhanger into the next story," says Michael. "I like that!"

Yes, the Doctor's spare hand is fizzing, the TARDIS doors have slammed shut, and an irate Martha is off on a new adventure in time and space... **DWM**

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,716

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 235

ONE OR MORE REGULARS INCARCERATED.... 284

THE FACT OF FICTION

THE SEEDS OF DEATH

The Ice Warriors of Mars return for a scaly rematch in a futurstic tale of rockets, moonbases and T-Mats – beware The Seeds... of Death!

FEATURE BY **JONATHAN MORRIS**

There's a copyright notice, some biddly-biddly music, and the *BBC Video* logo appears, its multicoloured lettering resolving into a flaring star. And then the *Doctor Who* opening titles appear in glorious fuzz-o-vision.

That's how I, and countless other fans, first experienced *The Seeds of Death*. And whilst I am amazed at the picture quality we endured back then, I'm grateful that I had the chance to watch this story when I was still young enough to enjoy it uncritically. Because it is pure fun; *Doctor Who* forged in the white heat of Harold Wilson's Britain, full of optimism regarding technological progress and the ongoing race to the moon (it was broadcast between Apollos 8 and 9, a mere six months before man first walked on the lunar surface). It incorporates recent innovations like communications satellites, and topical issues such as food crises and environmental destruction. It utilises footage from Soviet and NASA space missions and even namechecks Yuri Gagarin. And yet it doesn't take itself seriously, it depicts a future where lunar travel is commonplace, where commuters teleport to work with briefcases, and where rocket travel is considered as quaint and obsolete as steam engines.

It may not be the most rigorously-plotted story ever, but on the other hand you have the wonderful team of Troughton, Hines and Padbury; the stunning Miss Kelly; the gloriously portentous Radnor; a gratifyingly high death toll at the hands (pincers?) of the Ice Warriors; lashing of foam; and, best of all, a stunning performance from Terry Scully as the luckless Fewsham.

EPISODE ONE

FIRST BROADCAST: 25 JANUARY 1969

We open on a shot of the moon, panning across to reveal the Earth in the distance.

■ Brian Hayles' scene breakdown for the story (dated 5 August 1968) states that the moon should be seen with 'Travel-Mat beams pulsing'.

T-Mat Earth Control is a model of efficiency, the computer (voiced by John Witty) announcing shipments from across the globe. A delivery of synthetic protein from New York to Moscow is delayed. Brent (Ric Felgate) reports to Gia Kelly (Louise Pajo) that the shipment ended up in Canberra.

■ Oddly, the global map in the control room is one indicating temperature and ocean currents.

Controller Osgood (Harry Towb) arrives by T-Mat and steps into a Lunar T-Mat cubicle, from which he is teleported to Moon Control.

■ The camera script simply states that 'Osgood enters' rather than arriving by T-Mat (which is why it goes unannounced). He arrives via the Global T-Mat cubicle, indicating a long commute.

Commander Radnor (Ronald Leigh-Hunt) arrives via the T-Mat Local cubicle. Miss Kelly assures him all is well.

On the moon, Osgood takes over from Fewsham (Terry Scully). Fewsham is about to return to Earth when an alarm sounds. Technicians Phipps (Christopher Coll), Locke (Martin Cort) and Harvey (Alan Chuntz) stagger in. An unseen menace advances down the corridor towards them. Osgood orders everyone not to move. Harvey disobeys and is killed by the unseen menace.

A Martian on the Moon!

At Earth Control, Miss Kelly discovers that the moonbase is not answering calls.

At the moonbase, Osgood overloads the circuits of the T-Mat control. The unseen menace accuses him of deliberate sabotage and orders its comrade to kill him.

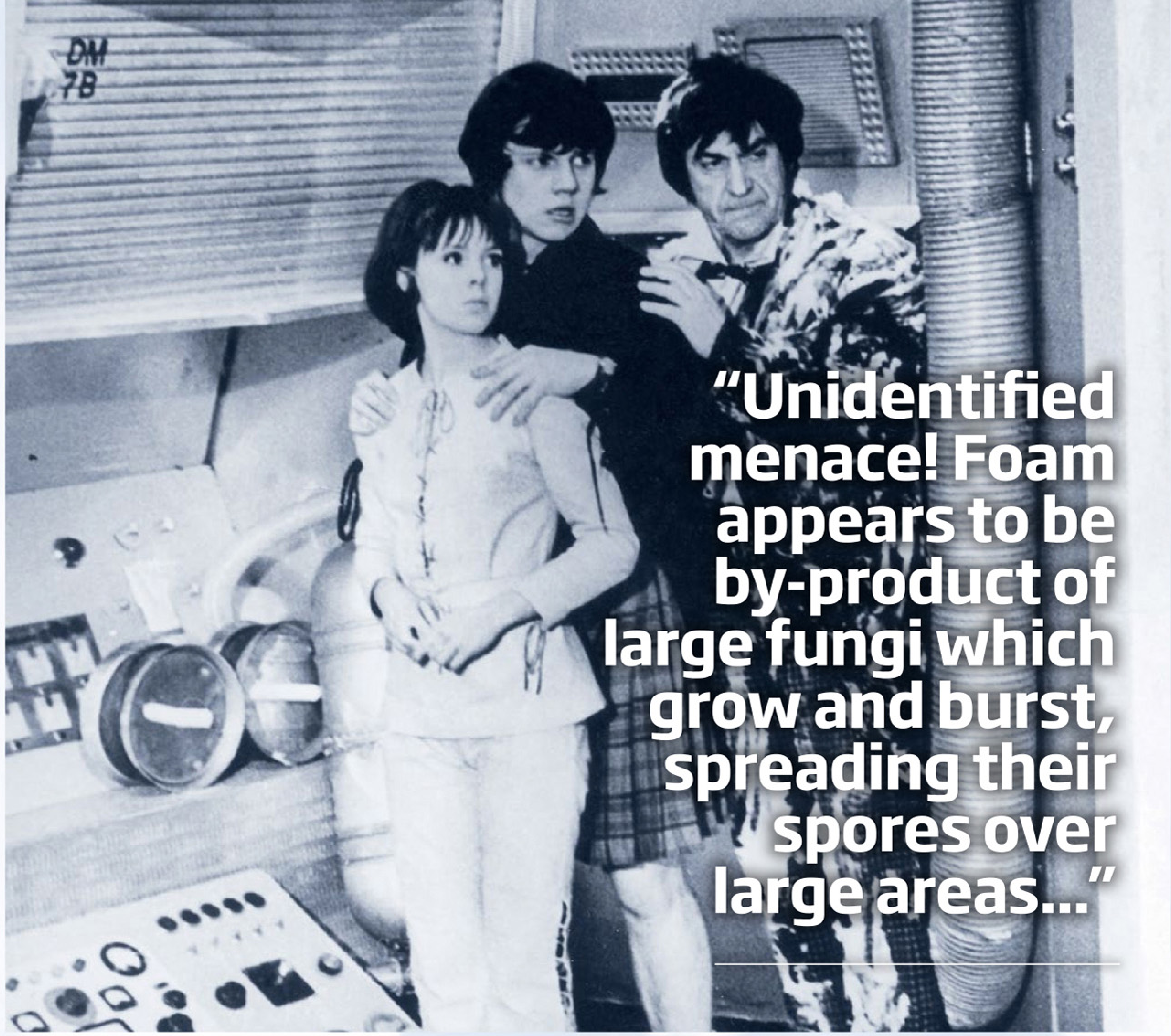
■ As scripted, the unseen menace kills Osgood rather than ordering its comrade.

■ Hayles' scene breakdown for the story essentially begins at this point, with 'Fewsham, senior technician, questioning an unseen commander.' In the breakdown, the link with Earth is switched off by Fewsham, as the Ice Warriors' plan is to lure 'expert technicians' to the moonbase. The idea of T-Mat being put out of action and requiring repair solves a lot of the breakdown's logic problems.

The computer reports that the T-Mat materialisation pulse generator has overloaded and the video link to the moonbase is dead. Radnor is concerned.

■ The scene breakdown introduces the crew of T-Mat Reception Earth as Technical Coordinator Kelly (who is male), Radnor, and T-Mat Public Relations Officer Mary Burcott. Mary was removed from the story at the scripting stage; her contributions being either excised or transferred to the character of Brent.

The TARDIS has materialised. At first Dr Who (Patrick Troughton), Jamie (Frazer Hines) and Zoe (Wendy Padbury) think they are in space, after seeing a rocket on the scanner, followed by a cosmonaut. The Doctor then spots a drawing by Leonardo da Vinci and deduces they are in a space museum.



> "Unidentified menace! Foam appears to be by-product of large fungi which grow and burst, spreading their spores over large areas..."

■ The Doctor says the letters CCCP 'stand for Russia'; they actually stand for Soyuz Sovetskikh Sotsialisticheskikh Respublik (SSSR is CCCP in the Cyrillic alphabet). He guesses that the spacesuit belonged to Yuri Gagarin (1934-68), the first human to travel into outer space and orbit the Earth (in Vostok 1 on 12 April 1961). His appearance is a posthumous tribute as he had died in a plane crash on 27 March of the previous year.

■ The drawing by Leonardo da Vinci (1452-1519) is of an 'aerial screw', an imaginary helicopter. By *City of Death* (1979) the Doctor is acquainted with Leonardo, whilst in *The Time Meddler* (1965) we learn that the Meddling Monk visited him to discuss "powered flight." In the script, Jamie responds to the Doctor mentioning Leonardo by asking, "Eh? What's he doing here?"

■ Jamie attempting to operate the controls, the Doctor's difficulty with the scanner and his line identifying a "transport plane" were unscripted additions.

■ The images shown on the scanner are the Avro 1 Triplane, the American Gemini space capsule, the balloon ascent at Vauxhall Pleasure Gardens in 1849, a clipped-wing Spitfire plane, and a futuristic rocket-plane with the name (and tail fin logo) of American Airlines (instead of the scripted image of Concorde). The image of a rocket launch is of the unmanned AS-202 from 25 August 1966. ►

ESSENTIAL INFO

■ Following the ratings success of *The Ice Warriors* (1967) writer Brian Hayles was asked to write a further adventure featuring the reptilian Martians. During 1968 he developed a storyline called *The Lords of the Red Planet* (see box-out) which was rejected because of the expense of realising an alien world, so Hayles was asked to devise a story with an Earth setting.

■ Hayles then came up with a treatment for *Dr Who and the Seeds of Death*, followed by a scene breakdown. However, script editor Terrance Dicks had reservations about the story's set and filming requirements and its use of the Ice Warriors in a similar manner to their previous outing.

■ Following Dicks' suggestions, Hayles delivered a revised storyline, but after he had written the first two episodes he was informed that the story now had to feature a new companion, Nik, who would be replacing Jamie in the preceding story (planned to be *The Prison in Space*) and to write out the Doctor during episode four to give Patrick Troughton a holiday. And unfortunately, by the time Hayles completed the remaining episodes, it was decided that Jamie would be staying on after all – so the story would need to be rewritten. In the end, Dicks amended Hayles' scripts for the first two episodes and wrote the remaining four episodes, based on the revised storyline.

■ Following filming on location and at Ealing, the story was recorded entirely in the limited confines of Lime Grove studio D, each episode three weeks prior to transmission. Due to budget cuts, it was the final story of the Troughton era where the production team could afford to feature monsters.

■ Broadcast against *Land of the Giants* and *Voyage to the Bottom of the Sea*, the story didn't win its timeslot but nevertheless achieved reasonable ratings, the audience increasing by over a million during its run. It was ranked 111th in **DWM**'s *Mighty 200* poll in 2009.

Osgood gives Fewsham a hard time.

‘It’s a little odd that Miss Kelly and Brent don’t consider using the emergency T-Mat link to reach the moonbase.’

◄ ■ In the scene breakdown, the TARDIS’ arrival is spread across three scenes. The first consists of just the Doctor saying “Now!” as they materialise, while the second has them seeing a rocket gantry and assuming they are on a launch pad. The third has them spotting other space vehicles and realising they are in a museum. Script editor Terrance Dicks’ notes on the latter two scenes are ‘More mystery about where they are’ and ‘Big model commitment. Details please.’ (note: it is possible the notes were by Derrick Sherwin, as stated in the DVD production subtitles, but given Dicks’ greater involvement with this story, the content of the notes, and the word ‘Dicks’ written on the front page in Dicks’ handwriting, it seems more likely they were by Dicks).

The Doctor, Jamie and Zoe emerge to explore the museum. A video presentation begins (voiced by John Witty) informing them about “Travel Mat”; instantaneous travel for people and raw materials, controlled from a base on the moon. The Doctor turns; someone has entered and is pointing a gun at them.

■ Jamie’s line “Hey, look at the size of that one” was an unscripted addition; a favourite running gag between Hines and Troughton.

■ The video presentation includes a shot of a T-Mat capsule incongruously in the middle of Westminster Bridge, as well as capsules at Trafalgar Square and Whitehall.

■ The breakdown has another scene in the TARDIS where the crew see Eldred on the scanner, initially ‘angry and eccentric’ before he ‘smoothly invites them outside’. Once they emerge, he renders them unconscious using a gas gun and ‘chuckles menacingly’.

At Moon Control, the unseen menace orders Fewsham to repair the T-Mat. Fewsham protests that the only person capable of doing that is Miss Kelly, who is on Earth. But there *is* an emergency T-Mat link which *can* be repaired. Scared for his life, Fewsham agrees to make it ready.

■ The scene breakdown suggests a reprise of the opening shot of the moon and Earth, but with no T-Mat beams. It also specifies that viewed from the back, Slaar looks almost human, to avoid any link with the Ice Warriors (referred to throughout the breakdown as ‘Warriors’). Terrance Dicks’ note is ‘What does Slaar look like then?’

At Earth Control, Radnor returns from a meeting at Intercity Control to learn from Miss Kelly and Brent that the source of the T-Mat breakdown is at the moonbase, but they have no way of contacting them. Miss Kelly jokes that they could be reached by rocket, which gives Radnor an idea.

■ It’s a little odd that Miss Kelly and Brent don’t consider the possibility of using the emergency T-Mat link to reach the moonbase.

The Doctor, Jamie and Zoe are held at gunpoint by the museum’s owner, Professor Eldred (Philip Ray). The Doctor wins him over by praising a rocket he designed. Eldred ruefully explains there is no call for rockets anymore as mankind has given up on space travel due to T-Mat.

■ The references to synthetic foods are a remnant of Hayles’ original treatment for the story (dated 15 July 1968) in which Earth in the year 3000 is a ‘Green Belt Utopia’ and where T-Mat is used to transport synthetic foods to Earth from ‘the various other productive planets in the T-Mat system’. Earth is therefore reliant on T-Mat for food, so when it is ‘blanked out’ it causes great concern. The treatment says Eldred is ‘dedicated to the past glories of space travel and rocketry, in much the same way as modern steam locomotive enthusiasts’.

■ Synthetic food was previously mentioned in Hayles’ *The Ice Warriors* (1967), where the Doctor is told that the problem of world famine has been conquered by artificial foods.

■ Eldred claims to have beaten the problem of “neutral caesium ions.” Ions are molecules where the number of electrons and protons are unequal; by definition, not neutral. An ion rocket works on the principle of creating thrust by accelerating ions rather than a chemical reaction of its propellant.

■ Eldred’s scripted line “It was my rocket that first made a manned soft landing on the moon” was changed to “My father engineered the first lunar passenger module”, presumably because, at the time of broadcast, a manned lunar landing was expected to take place in the near future (which indeed it did, on 20 July 1969, as part of the Apollo 11 mission). The depiction of a future where rocketry is regarded as antiquarian is, therefore, an ironic play on contemporary events.

■ Although teleportation was a fairly well-established concept in science-fiction (appearing in works by Arthur C Clarke and Isaac Asimov) it had only recently entered the popular consciousness as a result of the short story *The Fly* by George Langelaan (published in 1957 and released as a film in 1958) and the not-entirely-dissimilar British film *The Projected Man* (1966). It had, of course, previously been seen in *Doctor Who* in *The Keys of Marinus* (1964) and *The Daleks’ Master Plan* (1965-66).

At Moon Control, Phipps and Locke realise the video link is repairable.

■ In the scene breakdown the equivalent scene is set in the storeroom, where Fewsham awakes his fellow technicians Phipps and Locke. He tries to convince them to co-operate with the unnamed menace but instead they immobilise him.

Radnor and Miss Kelly arrive at Eldred’s museum. Eldred has been secretly preparing an ion rocket for an unauthorised journey into space, and Radnor offers him a large sum of government funds if he’ll let them use it to travel to the moon and repair T-Mat. Eldred refuses.

■ In the script, after Radnor claims not to have met the Doctor, Jamie and Zoe before, there is a brief exchange where Jamie asks the Doctor what he’s on about and the Doctor replies, “I don’t know, Jamie, but I think we’d better keep out of the way. Just look at this model, Zoe.” as he draws his companions into the background to pretend to be absorbed in the exhibits.

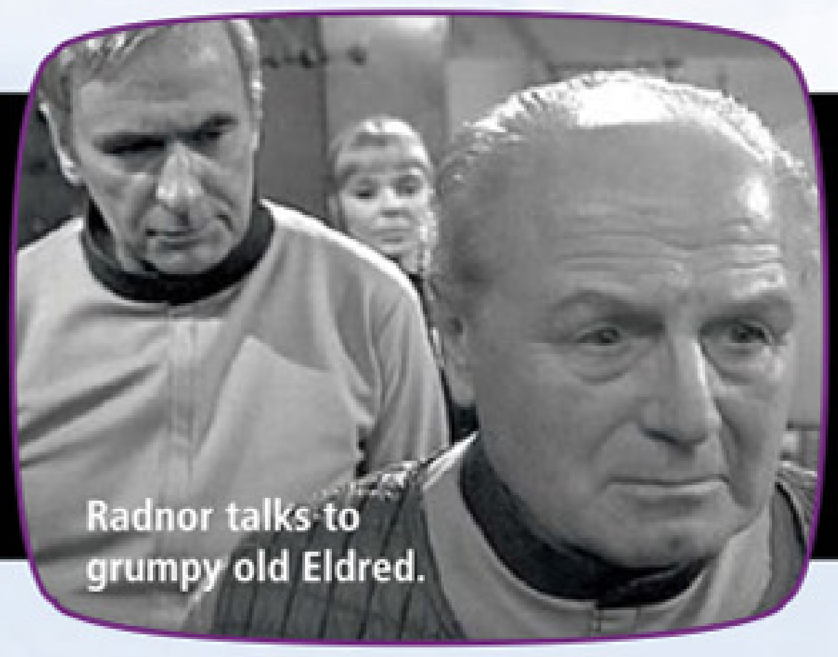
■ In the breakdown, the ‘Doctor and co come to and find themselves hogtied’ in Eldred’s study (or laboratory). The Doctor manages to win Eldred around and he releases them. Moments later, Kelly, Radnor and Mary burst in. We then cut to a scene on the moonbase where Phipps and Locke sneak into the ‘apparently empty’ control room, before returning for heated words between Eldred and Radnor.

Phipps and Locke get the video link working and contact Earth. The call is put through to the museum. Locke informs Radnor and Miss Kelly that they are in terrible trouble, but then the link is cut. The unseen menace is revealed to be an Ice Warrior commander, Slaar, (Alan Bennion). At his instruction, an Ice Warrior (Steve Peters) shoots Locke with its sonic weapon.

■ In the breakdown, this sequence is a little more involved, cutting from the museum, to Locke in the moonbase control room where the link is cut off by a ‘Warrior’s hand’, to Eldred’s study where Radnor pleads with Eldred, to Phipps keeping watch in the moonbase corridor, to a final scene in the control room where Locke is confronted by Slaar. Locke tells Slaar he has contacted Earth, but Slaar informs him that informing Earth was all part of the Ice Warriors’ plan. Now that Locke’s job is done, Slaar orders a Warrior to kill him. As it does so, ‘At last we see Slaar’s cruel face’. Dicks’ note on the ending is ‘Build up to climax messy’ and, against a list of the sets required, ‘SETS! Studio D!!’

Facing the enemy!

“Oh my word!”


Radnor talks to grumpy old Eldred.

A Warrior feels the heat!

EPISODE TWO

FIRST BROADCAST: 1 FEBRUARY 1969

Phipps manages to escape while Fewsham continues work repairing the emergency T-Mat link.

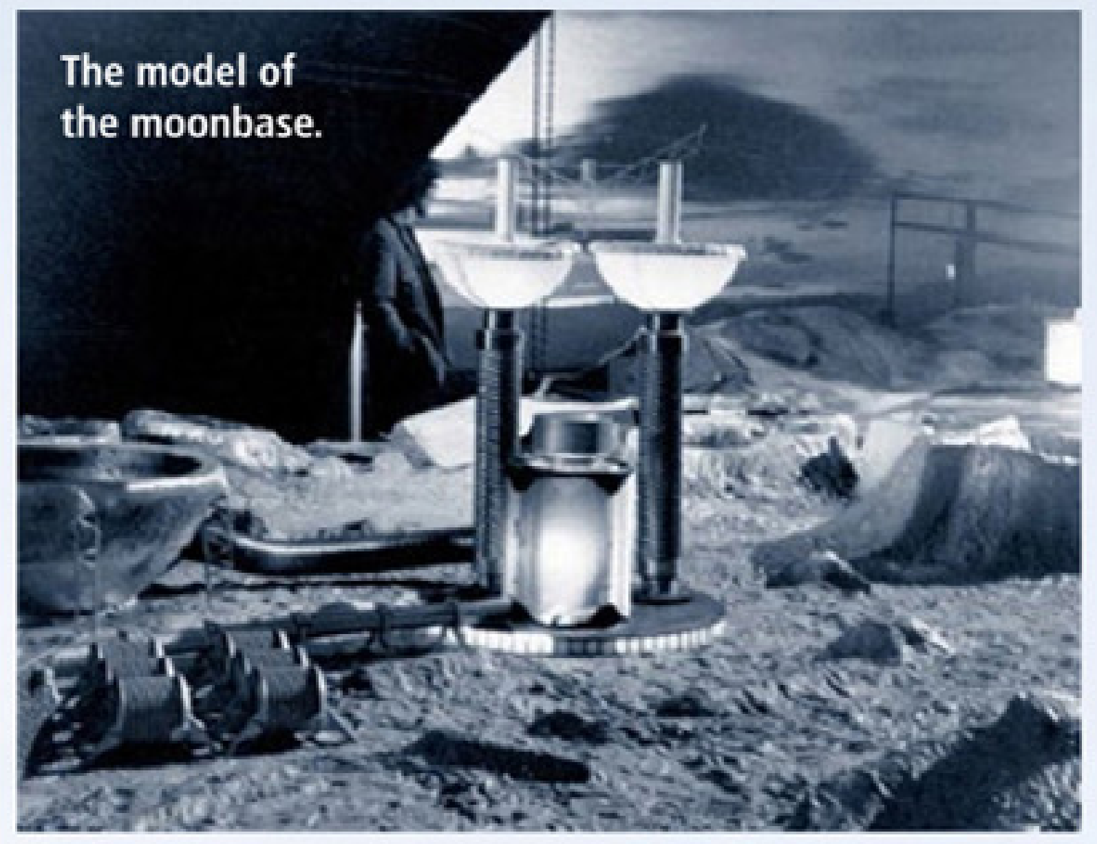
Eldred remains reluctant for his rocket to be used to travel to the moon. Miss Kelly thinks a crash programme with the best available technicians will get it ready in time. The Doctor offers to pilot the rocket and, after the computer reports that without T-Mat medical shipments and food supplies will not get through, Radnor declares. “I want that rocket prepared for launching!”

■ In the script, the Doctor tells Eldred, “And forget your pride” before saying it’s a triumph for his rocket.

■ Philip Ray changed Eldred’s scripted line, “I even worked on the rocket...” to “I even prepared a rocket,” which creates a glitch in the conversation as Miss Kelly later asks “You mean there’s nothing?” to which he answers, “Oh, the rocket’s there, partially prepared.” In the script it is his legs rather than his heart that couldn’t take the strain of the G-force.

■ In the script, Miss Kelly continues after her line that there’s a chance that the fault with T-Mat might clear itself by adding “... Or that we can effect some change from this end.”

■ In the breakdown, this conversation is spread over two scenes, one with Eldred refusing (prompting Dicks to note ‘Why is Eldred such a stubborn old goat?’) and one with Radnor overruling Eldred and placing him in custody with the Doctor, Jamie and Zoe. Dicks suggests combining the two scenes and moving the one inbetween (a scene with Fewsham, where he asks Slaar for details of “his promised position on Earth, once the Martins have taken over,” and Slaar replies that Fewsham must wait for his commander, Visek, to arrive. Visek was later deducted from the storyline and Fewsham’s motivation was changed; Dicks notes that he seems to be ‘Another power-mad scientist?’).


The model of the moonbase.

Two Ice Warriors search the moonbase for Phipps.

■ Part of this scene was cut during editing (as you can tell, as the Ice Warrior dialogue starts abruptly). As shot, the first Ice Warrior asks the second Ice Warrior (Tony Harwood) if it has “discovered any traces of the escaped human Phipps?” reminding its comrade that “He must be found and destroyed. Slaar has commanded it.” The second Ice Warrior responds that they are searching, but “This moonbase is large. Much of it is disused. There are many empty rooms.”

■ In the breakdown, Slaar is so short-staffed he sends Fewsham to look for Phipps.

Phipps hides from his pursuing Ice Warrior in the Solar Energy Store Room. Once it has gone, he removes a Solar Amplifier from its box.

■ In the script, Phipps looks for and finds a large socket marked “Danger. Solar power line” at this point, even though the script specifies that he should search for it again in his next scene!

■ In the breakdown, this encounter is split across two scenes, the first ending with it looking like Phipps will be discovered and a second ending with Phipps electrocuting the Warrior. Dicks’ note is ‘Glib? How?’

Eldred’s museum is converted into a makeshift mission control for the forthcoming launch. Given the lack of trained astronauts, Radnor has agreed to the Doctor, Jamie and Zoe piloting the rocket. Miss Kelly is concerned that there is only enough fuel for a one-way trip, but the Doctor reassures her that they will return by T-Mat; alternatively, there is also a fuel dump on the moon.

■ Two pages of dialogue were cut from the beginning of this scene prior to recording. As scripted, it begins with a shot of technicians wiring up screens and equipment, supervised by Eldred and watched by the Doctor and his friends. Radnor is working through a checklist, Miss Kelly confirming that air conditioning coolant fluid is in sealed storage at the launching site. Radnor then speaks to Eldred who is concerned about how they will get rocket fuel to the site. Radnor is under the impression that the rocket only needs isotope rods until Eldred informs him that it also needs chemical fuel. Miss Kelly assures Radnor she didn’t overlook this and it’s being checked.

■ As scripted, Miss Kelly takes a video call before reporting that the chemical fuel reserve stocks are barely adequate; this seems to have been dropped prior to recording as she is not seated near a monitor (this is what indicates that the first two pages of this scene were not recorded, as they contain several moments where Miss Kelly takes video calls, and when Miss Kelly mentions the reserve stocks she is introducing new information).

Miss Kelly tells Radnor that she should go on the rocket, so she can repair the T-Mat. But Radnor overrules her, as she is the only one who really understands T-Mat. ►

THE LORDS OF THE RED PLANET

During the first half of 1968, Brian Hayles developed another Ice Warriors story, *The Lords of the Red Planet*. The original idea got as far as a revised scene breakdown before being abandoned. The story was adapted by John Dorney as a Big Finish audio adventure released in 2013 starring Frazer Hines and Wendy Padbury, so if you wish to avoid spoilers, stop reading now!

The story begins with the TARDIS landing on ancient Mars. The Doctor, Jamie and Zoe fall through a trap into the underground city of Gandor. The Gandorans are humanoid Martians, and their master scientist, Quendril, is in the process of creating a super-slave, called Aslor. He is being forced to do this by Zaadur, the female Overlord of Mars, threatening Quendril’s daughter, Veltrena, Queen elect. The Doctor and friends gain the trust of Quendril’s assistant, Risor, but encounter an Ice Warrior...

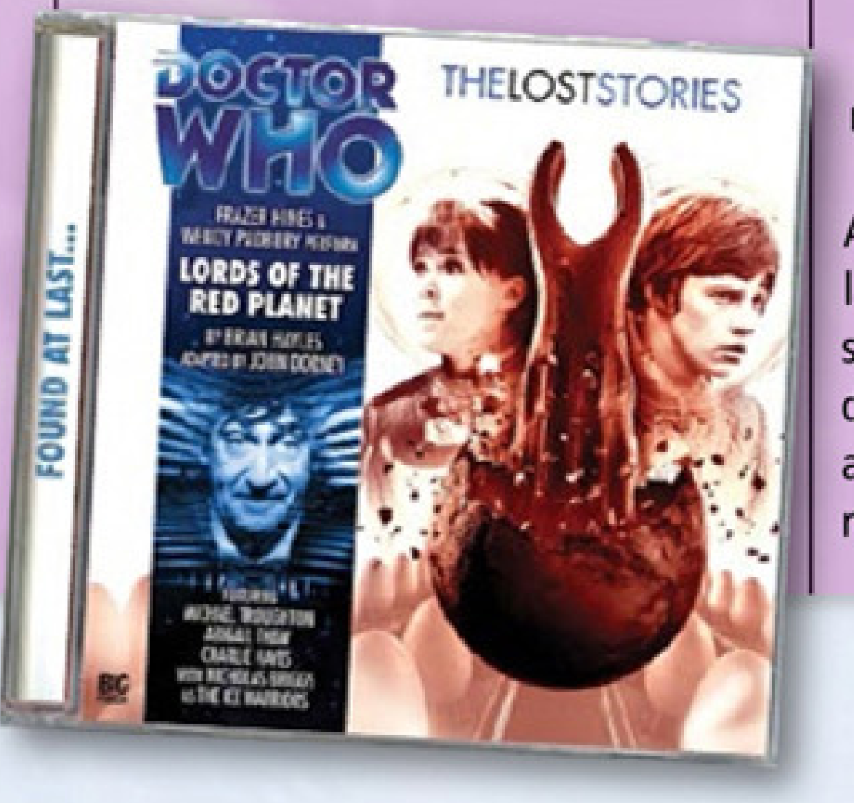
It turns out the Ice Warriors are a Martian sub-species controlled by Zaadur. While Jamie escapes, the Doctor and Zoe are brought before Quendril. Zoe is horrified by his experiments. She frees Aslor, only to end up trapped with him as his manner changes from primitive to autocratic.

The Doctor and Jamie are reunited while Zoe ‘tames’ Aslor. Meanwhile Zaadur explains to Veltrena that she intends to create a new civilisation on Earth with a new race of Aslor-like slaves born from eggs. The Doctor is captured by Zaadur’s Ice Warriors, as Jamie and Zoe escape into the mines. But there is a mineral in the mines lethal to humanoids, and ironically its first symptom is laughter.

The Doctor agrees to help Zaadur if Jamie and Zoe are saved. Zaadur’s Ice Warriors chase Jamie and Zoe out of the mines; they end up in an antechamber where Ice Warriors are loading their eggs into a rocket. After being subjected to a thought-transference machine the Doctor is released by Quendril and escapes into the mines, where he runs into Aslor, who has been ordered to kill him!

Zoe calls Aslor off. While they return to the antechamber, Veltrena attempts to lead an uprising against Zaadur. It is unsuccessful and she is killed. It turns out the mineral in the mines is vital to Gandoran life. Leaving Aslor to transfer the eggs from the rocket, the Doctor, Jamie and Zoe rescue Quendril (who had been subjected to his own mind-blanking machine). Then Zaadur has the mines destroyed. She will leave in her rocket with her Ice Warriors; the rest of the race will die!

Zaadur’s rocket blasts off with Aslor on board. Zaadur attempts to launch an orbital bomb but Aslor sets it off while it is still on board, destroying them. The Doctor, Jamie and Zoe leave Quendril and Risor to rebuild the city.



THE SEEDS OF TIME

It's not easy to fit *The Seeds of Death* into any 'future chronology', largely because the concept of T-Mat and humanity uninterested in space exploration seems to contradict every other future-based story during the Troughton era. In *The Moonbase*, set in 2070, humanity has developed weather control based on the Moon; the Earth-based weather control in *The Seeds of Death* would seem to be a later refinement of that technology. Presumably a revival in rocketry led to humanity regaining interest in space exploration.

In terms of Ice Warrior history; the Ice Warriors of *The Ice Warriors* were frozen during Earth's "first ice age, thousands of years ago," while the Ice Warrior of *Cold War* (2013) was frozen five thousand years ago when Mars was "the centre of a vast empire." In *Cold War* there are Ice Warrior ships present in the year 1983; possibly part of an evacuation from Mars, as it's a "dying planet" in *The Seeds of Death* and appears uninhabited in 2059 in *The Waters of Mars* (2009). However, the Ice Warriors appear to have re-established a home on Mars by the time of *The Curse of Peladon* (1972).

◄ ■ Ronald Leigh-Hunt accidentally gives his line "Well, what about the other technicians already there?" earlier than scripted, when he should have said "Well, there's Os..." to prompt Louise Pajo's reply of "Osgood's dead." Leigh-Hunt then improvises a line, "Yes, well, what about Fewsham or Phipps?" and Pajo improvises, "Oh, he's incapable of repairing it," before returning to the script.

■ As this discussion attempts to paper over a logic problem with the story, it unfortunately draws attention to it: why are they sending up three people who can't repair T-Mat rather than the one person who can?

■ This scene ends rather abruptly, possibly because the final scripted shot (a close up of the Doctor turning to Zoe) has been cut.

On the moonbase, Fewsham has nearly repaired the emergency link.

In the Solar Energy Store Room, Phipps plugs the Solar Amplifier into the Solar Power Line.

■ It's interesting to compare timescales; while on Earth, there has been a mission briefing and a rocket has been prepared for launch, on the moon Fewsham still hasn't finished work repairing the emergency T-Mat and Phipps appears to have done absolutely nothing!

Eldred and Miss Kelly talk the Doctor and Zoe (on board the rocket with Jamie) through activation checks.

■ Scripted as a scene in the museum, but directed as a series of masked shots of rocket elements intercut with close-ups of Miss Kelly and Eldred to suggest we are seeing the monitor in the rocket (although if that is the case, the Doctor and Zoe's voices shouldn't have radio distort).

■ In the breakdown, the Doctor, Jamie, Zoe and Eldred are joined in the rocket by Mary, who has come to warn them of the risks involved in their journey. She is ordered to leave but stows away in the hold.

Miss Kelly begins the countdown to launch in three minutes' time.

■ The conversation that the Doctor is to repair the video link with Earth so he can repair T-Mat under Miss Kelly's supervision is another attempt to paper over the logic problem mentioned earlier. In his novelisation (published in 1986), Terrance Dicks has the Doctor think privately that 'he'd probably just get on with fixing T-Mat himself, without supervision from Miss Kelly or anyone else'.

In the rocket, the Doctor asks Jamie if he remembers his take-off briefing. Jamie replies that Eldred has told him all about "this G-force stuff."

■ Zoe observes that "Three minutes seems an awfully long time," although by the end of this scene, which lasts about 25 seconds, two of those minutes have already passed!

■ Jamie begins to tell Zoe that "I'll have you know that the Doctor and I have –" before they are interrupted by Miss Kelly. Was he about to tell her of an earlier adventure where he and the Doctor experienced G-force? Or maybe inform her that they have already been to the moon?

■ Zoe and Jamie's last two lines were added by the actors during rehearsal.

Miss Kelly completes the countdown and the rocket launches.

■ John Witty provides the voice of the technician saying "All areas clear."

■ The launch includes footage of a Vostok mission taken from the Educational & Television Films Ltd documentary *The Russian Miracle* (1963).

The video link with the rocket is cut off. Eldred suggests using the radio link instead.

Inside the rocket, the Doctor, Jamie and Zoe are experiencing weightlessness. Zoe switches on the automatic gravity and responds to Miss Kelly via the radio link. The Doctor examines the video link and discovers that the circuit has blown out.

■ Zoe's line, "Switching to automatic gravity control... now," and Jamie's line, "Oh no. This is worse than the TARDIS!" are unscripted additions.

Fewsham informs Slaar that he has repaired the emergency T-Mat link. Slaar orders him to activate it, but on 'receive' only.

■ In the breakdown, T-Mat is reactivated by Slaar after Visek gives the order for phase two of the plan.

Brent contacts mission control to inform them that the emergency T-Mat link to Moon Control is working again. Miss Kelly insists that she should lead the crew sent to the moon.

■ It's only after the rocket has taken off that Radnor decides to check with Miss Kelly whether it is possible to effect repairs on T-Mat over video (the whole point of the mission!).

Phipps calls for help.

■ The breakdown deals with the situation slightly more neatly, as Radnor realises the rocket is unnecessary if T-Mat is working and tries to stop the launch, only to find it is too late.

■ This is Brent's only appearance in the episode, which, by using Eldred's museum as a makeshift mission control, avoids the need to erect the T-Mat Earth Control set in the limited space of Lime Grove.

In the Solar Energy Store Room, Phipps prepares a trap using three lamps.

Miss Kelly and two technicians arrive in Moon Control via the emergency T-Mat. Fewsham tells Miss Kelly that Osgood went mad and fused the T-Mat controls and killed Locke.

■ Which probably should arouse Miss Kelly's suspicions, since Locke was the one who called Earth Control when he told them that Osgood was dead.

■ In the breakdown, Kelly is immediately confronted by Slaar and Visek.

Fewsham switches off the emergency link and Miss Kelly begins to repair the controls, unaware she is being observed by Slaar.

Phipps attempts to contact Earth by radio.

Zoe explains to Jamie that they need to activate a homing beacon to land on the moon. They successfully activate the homing signal.

In the Solar Energy Store Room, an indicator lights beneath a sign reading Rocket Homing Beam Operative. Phipps is still attempting to contact Earth when an Ice Warrior enters. Phipps uses the lamps to melt it to a puddle, and returns to operating the radio, unaware that the Rocket Home Beam Operative indicator has now gone out.

Zoe states that the homing signal has stopped. Without it, they will either crash or drift on endlessly through space!

■ As scripted, Zoe's final line continues; "With no hope of landing anywhere... ever."

■ In the breakdown, after Eldred becomes 'suddenly aware' that the rocket will need a radio beam to home onto, we cut to the Moon Store where Fewsham discovers Phipps, and they fight over the vital transmitter. Dicks' note on the ending is 'Once again messy build-up to climax... Dead soggy end.'

EPISODE THREE

FIRST BROADCAST: 8 FEBRUARY 1969

In the rocket, Zoe calculates they will be drawn into the heart of the sun in five months and ten days.

■ The first two lines of the scene were cut; Zoe saying, "It's no good. It's gone completely dead," and the Doctor asking her how much longer they have left.

But fortunately they make contact with Phipps.

■ As scripted, Phipps makes two desperate attempts to radio Earth control, rather than one.

■ In the breakdown, Zoe is concerned the rocket may crash into Venus and Phipps reactivates the transmitter after overpowering Fewsham. At this point Mary emerges from hiding.

Miss Kelly has replaced the overloaded circuits and T-Mat is functioning once more. But before she can use it to return to Earth, Slaar and his Ice Warriors emerge from hiding and kill the technicians.

■ In the breakdown, Kelly refuses to co-operate, so he is stunned and fitted with 'strange electronic headgear'. He repairs T-Mat 'as though hypnotised, apparently controlled by the helmet.'

At T-Mat Earth Control, Brent informs Radnor that after Miss Kelly left, the T-Mat emergency link was switched off.

■ Most of this scene was cut during editing; after admiring Brent's optimism, Radnor asks the computer for a situation report. It replies "Severe food shortages imminent in all major cities of Europe," followed by messages of deepest anxiety and concern from the Government of the United Nations and the Supreme Presidium of the Soviet Government (indicating a future where the Soviet Union didn't break up). Radnor then asks Eldred if there has been any radio contact from the rocket (this dialogue is included in the novelisation).

Based on Phipps' description, the Doctor, Jamie and Zoe deduce that the aliens are Ice Warriors and that they intend to invade Earth because their own world, Mars, is a dying planet. Phipps suggests the Doctor and his friends return to Earth but they have insufficient fuel. Phipps must maintain his radio signal so they can use it to land.

■ The feat of orbiting the moon was very topical; Apollo 8 had been the first manned craft to do so, on December 24 1968. If the rocket is in a similar two-hour orbit, that implies a gap between them speaking to Phipps and regaining radio contact of one hour.

■ The photograph used to represent the moon is of the near side (which makes sense, as the moonbase would have to be facing Earth) with the rocket descending to the east of Copernicus Crater.

■ Jamie's use of the phrase "conk out" (rather than the scripted "give out") is probably something he has picked up on his visits to the twentieth century.

In the Solar Energy Store Room, one of the valves on the radio burns out. For a moment the radio signal is lost but Phipps replaces the valve.

■ Two lines were cut from the rocket scene before the signal is re-established; Jamie asks the Doctor if the rocket has a scanner so they can see where they're coming down and the Doctor answers that he's afraid not.

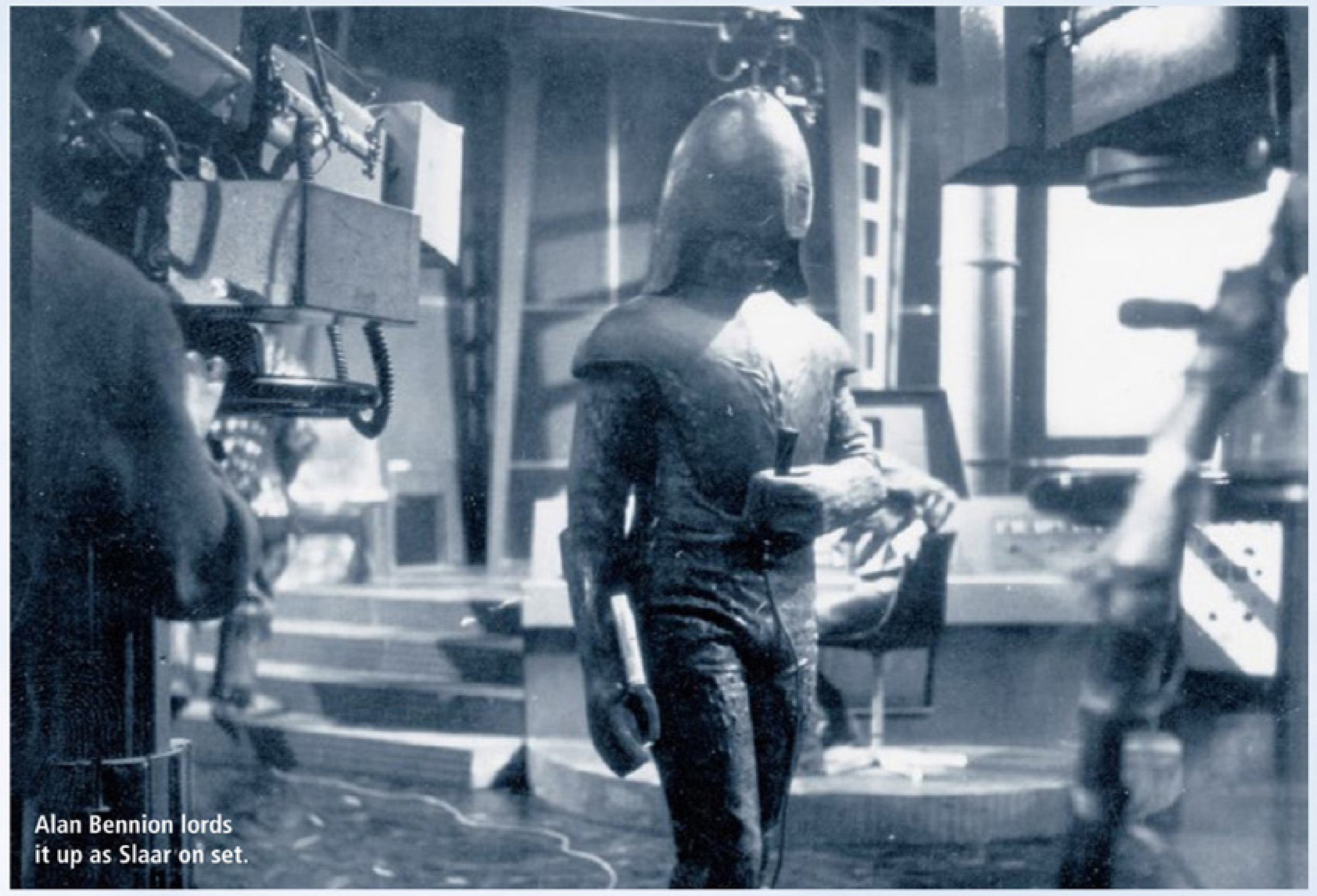
The rocket lands near the moonbase. The Doctor tells Zoe to refuel the rocket while he goes to rescue Phipps. After the Doctor has left Zoe goes to inspect the rocket motors.

■ The shot of the rocket descending is footage of the Apollo 7 capsule separating from its rocket on 11 October 1968, flipped upside-down and played in reverse.

■ In the breakdown there is a 'camera-wobble landing' and Jamie goes with the Doctor to find Phipps, the Doctor using a 'small directional device' to home in on his radio signals.

Fewsham informs Slaar that T-Mat is operational again. Miss Kelly remains coolly defiant.

■ We see a list of most of the cities linked by T-Mat: New York, Moscow, Toronto, Calcutta, Bombay, Stockholm, Washington, Athens, Izmir, Rome, Ottawa, Tokyo, London and Canberra. (Oslo, Berlin, Hamburg, Paris and Zurich are added to the list later). Bombay is now commonly known as Mumbai, while Calcutta is now known as Kolkata. It's interesting that there are several cities in quite close proximity to each other yet there are none from the west of North America, South America, Africa, the Middle East or China (although 'Asiatic centres' are mentioned).


Alan Bennion lords it up as Slaar on set.

> 'Jamie's use of the phrase "conk out" is probably something he picked up on his visits to the twentieth century.'

The Doctor locates Phipps and informs him of his plan – to destroy T-Mat! He contacts Jamie in the rocket and tells him to prepare the rocket for take-off.

■ As scripted, the Doctor compliments Phipps on the radio, "My word, this is very ingenious."

■ The end of the Doctor/Phipps scene was cut during editing; after the Doctor's line about destroying T-Mat, he goes on to explain that the Ice Warriors are planning to invade Earth and that destroying T-Mat will be the lesser of two evils. He then asks Phipps if he can use his radio.

■ The beginning of the scene in the rocket was also cut, losing the Doctor asking for Zoe via the radio and Jamie asking him if he's alright.

After the call has ended, Zoe emerges from the depths of the rocket to inform Jamie that the engines are useless – the only way back to Earth is by T-Mat. They leave to find the Doctor.

■ In the breakdown it is Eldred who makes this discovery. He enters the moonbase with Zoe and Mary, convinced that the Warriors are a figment of the Doctor's imagination ('He was there when Phipps radioed. Glib.' Dicks notes). Eldred then finds Kelly in the crew quarters in a catatonic state.

The Doctor and Phipps run into an Ice Warrior escorting a struggling Miss Kelly. She pulls herself free. After an extensive chase, the Doctor is captured by the Ice Warriors.

Jamie and Zoe are soon lost in the moonbase. They hide as an Ice Warrior strides by.

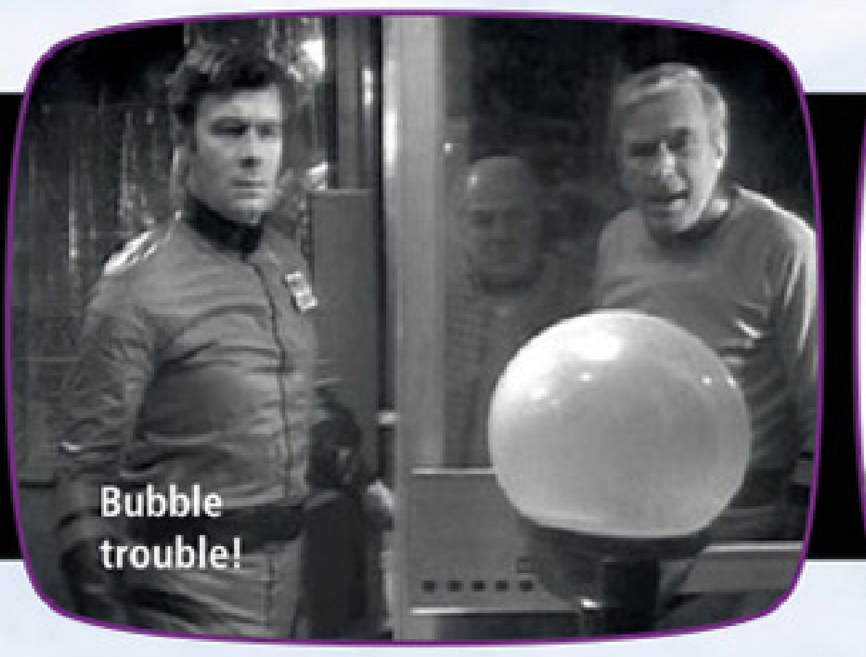
■ Jamie's exasperated mutter of "Women!" was an unscripted addition by Frazer Hines.

The Doctor is taken to Slaar in Moon Control. Slaar doesn't believe the Doctor can have arrived by rocket, and must have been hiding in the moonbase all along.

■ It's odd that the Ice Warriors didn't notice the rocket landing. However, the crew of the moonbase didn't detect the Ice Warrior ship landing either!

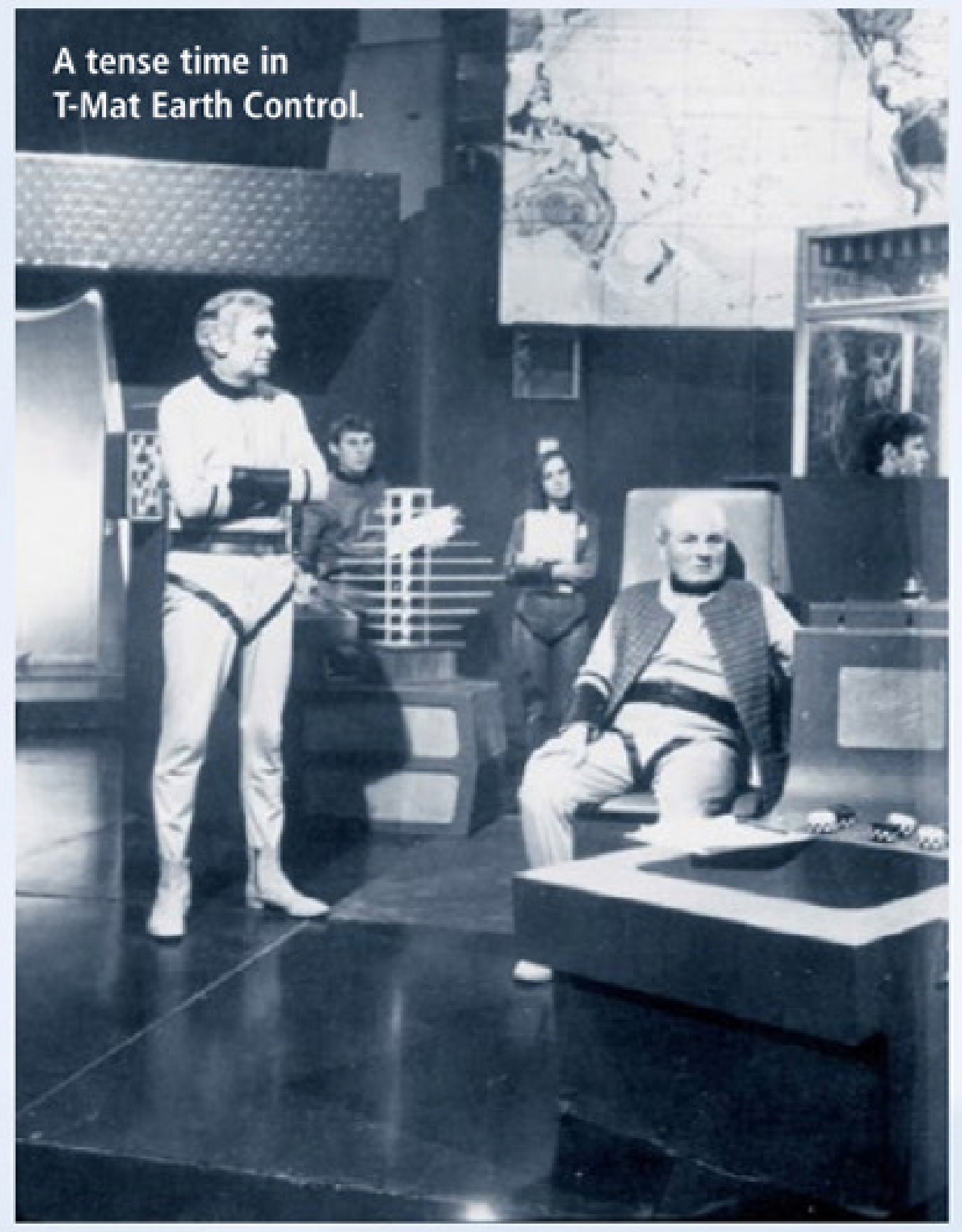
■ In the breakdown the Doctor warns the Ice Warriors that sending an invasion force would be useless as the Earth's climate would kill them. Visek says that this is not their plan. In each of ►

"Oh my giddy aunt!"


Bubble trouble!

Slaar dispatches a warrior...

...to cause terror on Earth!


A tense time in T-Mat Earth Control.

Miss Kelly – the model of efficiency.

◄ the cubicles (there are several) a Warrior holds a 'handful of flowering fungus, delicately animated' – the 'seeds of death'.

Two Ice Warriors carry in a mysterious container. Fewsham tells the Doctor that whatever is inside the container is what the Ice Warriors want to be sent to Earth by T-Mat.

■ In Hayles' treatment the 'seeds of death' are not a fungus but a spore-bearing algae indigenous to Mars. It does not require oxygen but contains an 'hereditary virus' that destroys chlorophyll, thus preventing photosynthesis, which will mean the amount of carbon dioxide in the Earth's atmosphere will increase. Alongside the nitrogen content of the air and the toxic gas produced by the spores it will make the Earth uninhabitable to humans but perfect for Martians. (The concept may be inspired by the 'red weed' that smothers the countryside in HG Wells' *The War of the Worlds* (1898), and also recalls Hayles' previous foray into climatology in *The Ice Warriors*, which saw the result of a decrease in carbon dioxide due to a reduction of plant life).

■ In the treatment, the Ice Warriors plan to send 'suicide Warriors' simultaneously to points across the globe to plant the algae. They are allowed to enter the T-Mat despatch chambers, but are then diverted into space in their dematerialised state.

Zoe and Jamie find Phipps and Miss Kelly in the Solar Energy Store Room and come up with a plan; they can use the maintenance tunnels to reach Moon Control where they can turn up the heating.

■ In *The Ice Warriors* Penley attempted a similar ruse although ultimately it didn't have any impact on the plot.

In Moon Control, Fewsham distracts an Ice Warrior while the Doctor tries to examine the container. He is discovered by Slaar, who orders him to open it. Inside are six pods. One inflates and explodes and the Doctor collapses.

An Ice Warrior enters the Solar Energy Store Room but is reduced to a puddle by Phipps' lamp trap.

■ In the future we are still using BS 1363 three-pin plugs. And why not?

In Moon Control, Slaar orders Fewsham to send a seed pod to Earth. In Earth Control, the computer reports that the worlds' cities are now suffering severe food shortages.

■ The line "Primitive areas surviving best" is another ironic comment on contemporary concerns; when this story was written and broadcast there was an ongoing famine in Biafra (a region of Nigeria that attempted to secede and was blockaded as a result).

A seed pod materializes in the T-Mat cubicle and swells up...

■ In the breakdown, the cliffhanger is similar, but the seed is personally delivered by an Ice Warrior that smashes out of the cubicle (in a manner similar to that seen midway through the next episode). The hitherto-unmentioned character of Brent is introduced at this point.

EPISODE FOUR
FIRST BROADCAST: 15 FEBRUARY 1969

The seed pod explodes and Brent is killed by the fumes. Radnor gives the order to use the air conditioning to expel the smoke. It is dispelled into the air of London.

■ Eldred points this out as though Radnor has made a foolish blunder, even though Eldred was the one who suggested it!

■ Ric Felgate's only line in this episode is in the re-enactment of the cliffhanger; but Episode Three ended with him saying "It's alive," whereas this time he says, "It's alive... The thing's alive."

Slaar compels Fewsham to T-Mat more seed pods to other cities. A third Ice Warrior (Sonny Caldinez) has arrived.

■ As scripted, this scene begins with Fewsham asking "Where next?" and Slaar replying "Oslo."

Jamie and Phipps crawl through the maintenance tunnels to a grill opening onto Moon Control.

■ The brief dialogue at the beginning of the scene is an unscripted addition.

At Earth Control, the computer informs Radnor that one man in Berlin and two men in New York have died as a result of proximity to exploding seed pods. Outside, the spores begin to spread...

■ In the camera script, it's one man in New York and two men in Berlin, Eldred includes Paris and New York in the list of cities and Radnor is handed the autopsy report from a technician (the script mistakenly attributes this action to Jamie).

In Moon Control, Fewsham finishes sending the seed pods. He discovers that the Doctor (played by Tommy Laird as Patrick Troughton is on holiday) is alive. Slaar orders him to be placed in the T-Mat cubicle, and to use it to suspend him in space between the moon and Earth.

■ Because just shooting him would be far too easy; the implication is that Slaar sadistically wants Fewsham to be responsible for killing the Doctor.

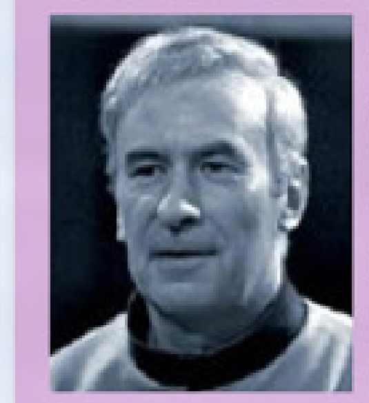
■ In the breakdown, where Fewsham is a ruthless villain, he is the one who suggests T-Matting the Doctor into space (the Doctor is conscious in the breakdown, as this is before the decision was made to give Troughton a week off).

Fewsham plays for time, explaining he will need to reprogram the circuit. Jamie and Phipps crawl around to a grille at the back of the cubicle and remove it. They drag the Doctor clear just in time. Fewsham activates the cubicle and it appears the Doctor has been killed.

■ In the breakdown, Fewsham is about to send the Doctor into space when he is bundled into the cubicle by the Ice Warriors because 'he has served his purpose'. Jamie and Phipps remove a panel at the back of the cubicle and the Doctor escapes. Fewsham tries to follow him but is too late; Slaar presses the switch and Fewsham vanishes, having no further involvement in the story.

WHERE ELSE HAVE I SEEN...?

RONALD LEIGH-HUNT

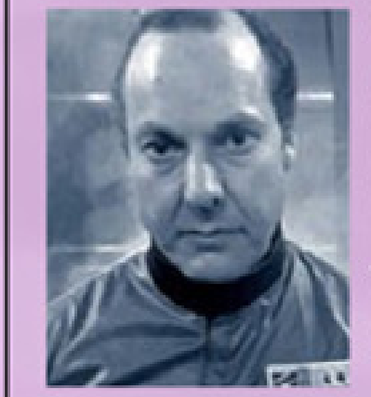


(1920-2005)
Radnor
Other *Doctor Who* appearance: *Revenge of the Cybermen* (1975) as Commander Stevenson. **TV appearances include:** *The Adventures of Sir Lancelot* (1956-1957) as King Arthur; *Freewheelers* (1968-1971) as Colonel Buchan; *Thriller: Nightmare for a Nightingale* (1976) as Giles Turner; *Blake's 7: Children of Auron* (1980) as C.A. One. **Film appearances include:** *The League of Gentlemen* (1960) as Police Superintendent; *Le Mans* (1971) as David Townsend; *The Omen* (1976) as Gentleman at Rugby Match.

TERRY SCULLY (1936-2001)

Fewsham
TV appearances include: *An Age of Kings* (1960) as Henry VI; *The Forsyte Saga* (1966) as Bicket; *Survivors* (1975) as Vic Thatcher; *Blake's 7: Dawn of the Gods* (1980) as Groff. **Film appearances include:** *The Projected Man* (1967) as Steve Lowe; *Night After Night After Night* (1969) as Carter.

HARRY TOWB (1925-2009)



Osgood
Other *Doctor Who* appearance: *Terror of the Autons* (1971) as McDermott. **TV appearances include:** *The Army Game* (1959) as Cass Dooley; *The Avengers: Killer* (1968) as Paxton; *You And Me* (various) as himself; *The Comic Strip Presents: Five Go Mad on Mescalin* (1983) as Buzz; *EastEnders* (2008) as David. **Film appearances include:** *The Sleeping Tiger* (1954) as Harry; *Barry Lyndon* (1975) as Innkeeper.

Fewsham is ordered to T-Mat a Warrior to London, but first he must reprogram the circuit.

While Jamie carries the Doctor back to the Solar Energy Store Room, Phipps attempts to reach the heat controls but finds he is too broad-shouldered to squeeze through the grille.

■ The business with the moonbase heating isn't mentioned in the scene breakdown; instead, Zoe, Mary and Eldred spend the entire episode in the crew cabin helping Kelly recover from his ordeal.

At Earth Control the computer is reporting on a "vegetable blight now attacking parks and gardens" when an Ice Warrior T-Mats in. It bursts out of the cubicle, shoots several guards and lumbers outside.

■ Radnor's line "Discontinue report," and Eldred's "Wait a minute. There's something else," are unscripted additions (a similar interruption later in the scene is cut). All of the computer's report after the Ice Warrior bursts from the cubicle is an unscripted addition.

■ In the breakdown, the Warrior has arrived as part of the previous episode's cliffhanger, so all this action is at the start of the episode. It's the Warrior that kills Brent, and it then leaves, its progress being followed on the moon via a monitor that shows what it sees. Radnor organises a hunt as the Warrior makes its way through the city to Hyde Park. It carefully avoids a puddle, shoots down some soldiers and enters. It then faces more soldiers equipped with a laser. It is wounded, but successfully releases the fungus before knocking out the soldiers and their laser.

In the moonbase, Slaar tells his Ice Warriors to continue to search for the humans.

■ Slaar has to pop back to their ship for some reason. We never learn what it is (he does so again in Episode Six to "finalise invasion plans" which could be a euphemism).

■ In the breakdown, the Martians leave the moonbase in their spaceship at this point, also for no readily apparent reason as they come back in Episode Six.

Jamie has taken the Doctor back to the Solar Energy Store Room where some water seems to have helped him recover.

■ Subtly seeding the nature of the spore's weakness.

Phipps explains about the ventilator grille being too narrow. Jamie volunteers to try, and then so does Zoe, as she is smaller than Jamie and will "probably be a lot quieter too."

On Earth, the Ice Warrior strides through the increasingly foamy parkland. Indeed, it is so foamy out there that the security guards have lost all trace of it.

In Earth Control, Eldred believes the seeds and the Ice Warrior are parts of the same plan.

Some technicians attempt to destroy the foam with a spray. The Ice Warrior spots them and kills one with its sonic gun.

■ As scripted, it fires three times and kills all three technicians.

Preparing the mirror effect for death by sonic disruptor.

> 'In Hayles' original treatment, the "seeds of death" are a spore-bearing algae that's indigenous to Mars...'

In the maintenance tunnels, Phipps has an attack of stress. Zoe suggests they have a rest.

On Earth, a guard (Derrick Slater) radios in with the news that the Ice Warrior is entering the east compound area. It spots him and kills him.

Eldred notices that all the cities that have received seed pods are in the northern hemisphere – where it is winter. Why haven't they arrived in any warm areas?

■ Given that we later learn the fungus is vulnerable to rain, this does seem odd – it would make more sense for them to be sent to cities where it's summer! Presumably the fungus prefers the cold (this is a plot point in the scene breakdown but not an element of the broadcast story). And cold climates are the only places where Ice Warriors will be able to disable the weather controls?

■ On the world map, Anchorage is lit up, suggesting another T-Mat reception centre.

The computer predicts a complete breakdown of social order.

■ As scripted, this scene ends with Eldred saying "You do realise that, don't you?" and a close-up of Radnor, 'only just beginning to realise the full implication of the events.'

In the Solar Energy Store Room, Jamie is becoming impatient. In the tunnels, Phipps recovers his composure and he and Zoe crawl to Moon Control.

■ As scripted, Phipps suggests tossing a coin to decide which way to go before Zoe decides to work it out using her photographic memory.

■ In the script there are ten shots unaccounted for, suggesting a scene was deleted at this point (presumably one in Earth control).

An Ice Warrior enters the Store Room. The lamp trap fails to work and it approaches the Doctor!

In Moon Control, Fewsham spots Zoe and provides her with a diversion by pretending to fix a T-Mat cubicle. Zoe slides out of the grille and edges towards the heating control. It's very stiff but she perseveres until it's completely turned on.

■ Although it's already very warm, according to the wall thermometer; 30 degrees centigrade.

An Ice Warrior spots Zoe. Phipps shouts a warning. The Ice Warrior shoots him and turns towards Zoe. She begs Fewsham for help.

■ Zoe's plea is an unscripted addition.

■ In the breakdown, the cliffhanger is the Doctor and company discovering a vast fleet of ships out in space, before ending on a shot of the fungus spreading and killing the grass. Dicks' note is that this is 'Bit weak. Paint more clearly?'

EPISODE FIVE
FIRST BROADCAST: 22 FEBRUARY 1969

Fewsham grabs the Ice Warrior, causing it to miss Zoe. The temperature in the moonbase increases and the Ice Warrior collapses.

■ As scripted, the temperature reaches well over 100 degrees Fahrenheit (about 38 degrees centigrade), and the scene ends with Zoe saying "We can all get back, can't we?" to which Fewsham uncertainly replies, "Yes... yes, of course."

The Ice Warrior in the Solar Energy Store Room succumbs to the rise in temperature and the Doctor wakes up. Zoe returns with the news that Phipps is dead, Fewsham saved her life and that T-Mat is working again.

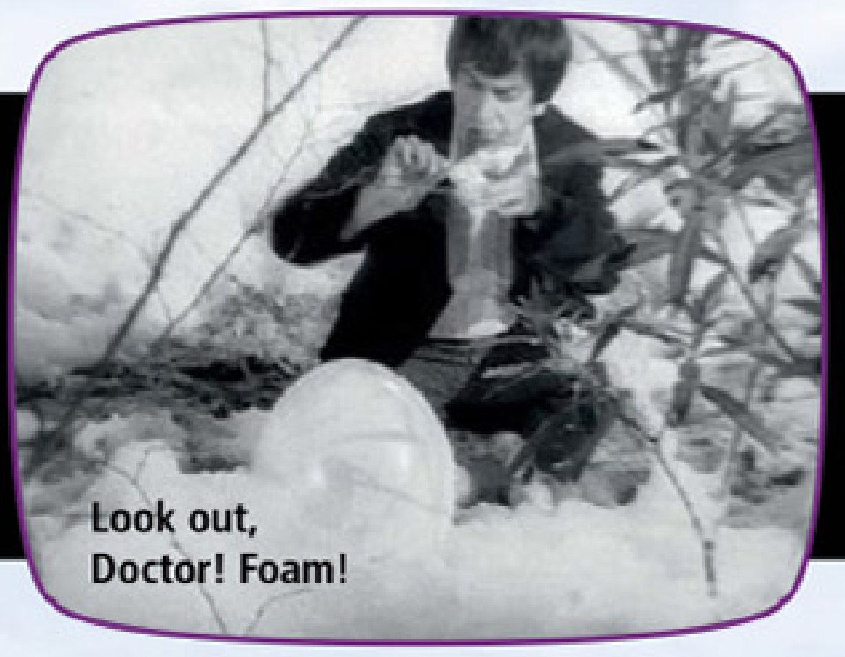
■ As scripted, the Doctor calls for Jamie and Zoe as he stirs, rather than Jamie and their former companion Victoria.

■ The Doctor comments on how hot it is; it's now over 50 degrees centigrade and liable to induce hyperthermia.

Sir James Gregson (Hugh Morton), United Nations Plenipotentiary, arrives at Earth Control and is filled in on recent events. Eldred reports that their alien invader was last spotted at the Weather Control Bureau.

■ Weather control being a recurring theme in the Troughton era; Daleks improving satellites in *The Power of the Daleks* (1966); the Gravitron in *The Moonbase* (1967); the Ioniser in *The Ice Warriors*; the Sun Stores in *The Enemy of the World* (1967-68); and *The Wheel in Space* (1968) giving reports to Earth. ►

Just one of those days...


Look out, Doctor! Foam!

Yes Jamie, those are big ones.

The glam Grand Marshall.

◄ ■ Philip Ray changes the scripted line “by men working on a new building here” to “by some workmen in a building” and points to a completely different part of the map to that marked ‘Weather Control’. Other marked areas include ‘West C.A.’, ‘Inner C.A.’, ‘Outer C.A.’ and ‘S. Compound Area.’

The Ice Warrior enters Weather Control, shoots a technician and fuses the weather controls on ‘Dry’.
■ The sign reads Weather Control Station and not bureau as scripted (and mentioned in dialogue).

In Moon Control, Fewsham offers to T-Mat everyone back to Earth and follow using the time switch.
■ The finished episode now bears increasingly little resemblance to Hayles’ scene breakdown, but it does feature the Doctor, Jamie, Zoe, Eldred and Mary returning to Earth via T-Mat, leaving Phipps in charge.

The Doctor, Jamie, Zoe and Miss Kelly return to Earth. But Fewsham doesn’t follow.

Fewsham pretends to be unconscious as Slaar staggers into Moon Control and turns the temperature down. Slaar tells Fewsham he will live if he helps them when their invasion fleet arrives on the moon.

The Doctor is convinced the fungus is the key to the Ice Warriors’ plan and sets off to find a sample.
■ Two lines were cut from this scene; after the Doctor leaves, Gregson asks “Who is that man?” and Radnor replies, “Well, you see, Sir James, he arrived at Professor Eldred’s space museum...”
■ A short scene in Eldred’s laboratory was also cut during editing, in which Eldred informs the Doctor that the pods grow in a matter of seconds, burst, and spread spores in a heavy smoke-like substance, causing deaths by complete anoxia. The Doctor then leaves Eldred to set up the equipment while he fetches a sample.

Once outside, he collects some foam, narrowly avoiding being asphyxiated by an exploding pod.
■ The breakdown goes into some detail regarding the ‘creeping fungus’ which leaves ‘dying grass and dead birds’ and which seems to point towards some distant, Kew-like hothouses (Dicks notes ‘How the hell do we film this?’). It penetrates a hothouse where an anxious gardener examines it, only to choke and fall lifeless (Dicks notes ‘Kew? Or similar advanced hothouse?’). The Doctor and Eldred then examine the ravaged plants, and the Doctor is overcome by the fumes. Eldred rescues him and they return to the laboratory with a specimen for analysis.

Miss Kelly has an idea to get T-Mat working again using a specially programmed communications satellite, sent into orbit in an unmanned rocket.
■ Communications satellites being a recent innovation, the first being Telstar in 1962. The broadcast of the *Our World* programme on 25 June 1967 demonstrated the potential of satellite technology for the future.
■ The end of this scene was cut during editing, losing Radnor asking Gregson if he could arrange for the rocket, Gregson agreeing and telling Radnor to “Keep me informed, there’s a good chap!”

In Eldred’s workshop, the Doctor examines the fungus under a microscope. He deduces that it could reduce the oxygen content of the Earth’s atmosphere drastically. As a pod expands, he tries pouring different chemicals over it. One of the chemicals has the effect of deflating it.

A Warrior lumbers towards Weather Control...

Soapy bathtime fun! Wendy Padbury films the Doctor’s foam-soaked arrival at Weather Control.

> **‘Given the foam-based hilarity, not only does Wendy Padbury laugh, both she and Troughton paraphrase dialogue.’**

■ Despite putting a handkerchief over his mouth, Troughton delivers the scripted line “There must be some way of destroying it, all these chemicals here.”
■ The end of this scene was cut during editing, losing the Doctor offering Eldred the empty measuring cylinder, Eldred cautiously sniffing it and realising, “Water? Ordinary water!”
■ In the breakdown, the Doctor examines the fungus, concluding that it is an “anaerobic chlorophyll destroyer”, deadly to all plant life. This prompts the note ‘Check scientific premise’ from Dicks.

The Doctor reports to Earth Control that he has found a way of destroying the fungus – with ordinary water. He wants Radnor to get in contact with the Weather Control Bureau and tell them to make it rain. Radnor is busy in conference, and Weather Control aren’t answering, so Jamie and Zoe run off to Weather Control themselves.
■ The fungus’ vulnerability to water recalls the Triffids’ similarly convenient vulnerability to sea water in the 1962 film adaptation of *The Day of the Triffids*. In the treatment, the spores are destroyed using oxygen (‘possibly liquid, for visual effect’) but the device of a menace being vulnerable to oxygen had recently been used in *Fury from the Deep* (1968).
■ In the breakdown, the Ice Warrior that was wounded in Hyde Park staggers back to T-Mat Central and collapses on the steps. It is brought inside, strapped down and examined. Jamie leaves Zoe alone with it while he goes to get a drink (Dicks notes ‘Eh?’) and, in a scene reminiscent of *The Ice Warriors*, the Martian awakes and strides away purposefully. Zoe and Jamie then follow it to a part of the same building designated World Weather Control. They call for help; when the Doctor and Radnor arrive with armed men, they find the technicians dead and that the World’s weather has been set to sub-zero tundra (Dicks notes ‘It would never have this programme in it’).

Two Ice Warriors wheel a device into Moon Control. Fewsham realises it is a homing device to guide the Ice Warrior armada.
■ ... which can’t be operated from the Ice Warriors’ spaceship for some reason; given that we later learn their fleet has limited fuel, maybe their spaceship has a similarly limited power supply.

The Weather Control Bureau has almost been inundated with foam by the time Jamie and Zoe reach it. Inside, they find the controls fused on ‘Dry’. The Ice Warrior approaches, and Jamie and Zoe hide.
■ As scripted, Jamie points out that even without rain there are “plenty of taps, hoses, the water supply...” and Zoe interrupts, “But the fungus is well established by now. It’ll take a tremendous amount of water to get rid of it. And what about when the reservoirs dry up?”

The Martian Grand Marshall (Graham Leaman) contacts Slaar. The Grand Marshall is concerned about the homing signal; their fleet’s fuel supplies are at a marginal level. Fewsham switches on the video link.
■ Given the Doctor’s statement that Mars is a dying planet and the fleet’s lack of resources, this seems to be a last-ditch attempt by the remaining Martians to find a new home.

Miss Kelly is about to launch the rocket carrying the reprogrammed communications satellite when they receive a video link from Moon Control. They watch (and listen) as Slaar demonstrates the Ice Warriors’ directional beam. They record the transmission.
■ The rocket pictured is Mariner 4 being prepared for launch on 28 November 1964 on a mission to photograph the surface of Mars.

Slaar discovers that the video link has been activated and that Fewsham has betrayed them. Slaar kills him and has an Ice Warrior destroy the video link.

The Doctor orders Miss Kelly to cancel the launch. They can send up a satellite which will imitate the Martian homing signal. He then asks why Radnor hasn’t made it rain yet and is informed that Jamie and Zoe left for Weather Control.

The Doctor reaches the outside of Weather Control. Its entrance is locked and nearly submerged in foam. Inside, Jamie and Zoe are still hiding from the Ice Warrior when they hear the Doctor calling. The Ice Warrior goes to investigate. Outside, the Doctor is trapped as a pod inflates in front of him!
■ In the breakdown, the episode ends with a shot of the fungus spreading faster than ever, its flowers blooming sweetly; this is followed by a scene in Earth Control where the Doctor states that Earth is being prepared for the coming of the Martians, and finally a scene with Slaar and Visek in their spaceship watching their chronometer. Dicks advises ‘End on fungus’.

EPISODE SIX
FIRST BROADCAST: 29 FEBRUARY 1969

Jamie distracts the Ice Warrior while Zoe opens the door, allowing the Doctor inside.
■ ... in a sequence of action substantially different from the end of Episode Five! Before the shot of the pod inflating in front of the Doctor, there are two new film sequences with the Doctor, and the final shot is split into three scenes to enable cutaways to the action inside.
■ Such is the foam-based hilarity of this moment that not only does Wendy Padbury start to laugh but both she and Troughton paraphrase every line of dialogue.

Jamie leads the Ice Warrior on a chase through the bureau, then joins the Doctor and Zoe in a Solar Energy Room. They lock themselves in but the Ice Warrior starts to burn through the door.
■ In the script, Jamie attempts to escape through a window; an element cut as the set doesn’t have any windows. The switching off of the light (surely one of the finest moments of 60s *Doctor Who*) was written to be performed by the Doctor, not Jamie. The line “Ah, there we are, it’s got ‘shut’ on it!” is an unscripted addition.

The Doctor starts to rig up a makeshift weapon using solar energy reflectors. Some security guards reach the bureau and enter. Three of them are killed by the Ice Warrior and the remainder retreat.

But this has bought the Doctor time to finish his weapon. He heads outside, while Jamie plays out the cable and Zoe stands by the switch. He catches up with the Ice Warrior, the device is activated, and the Ice Warrior is killed.
■ Although the Doctor kills a Dalek by pushing it into a ravine in *The Evil of the Daleks* (1967) this is the first time he has been seen using a weapon to kill.

The Doctor contacts Radnor in Earth Control by video-link, checking on how Miss Kelly is getting on with the satellite. She calibrates it to broadcast the same signal as the Ice Warriors’ homing beam, then sends it to the launch pad in a car she found in a motor museum.

At Moon Control, the Grand Marshall tells Slaar he is concerned that they don’t have a human to operate T-Mat but Slaar reassures him that he has studied the controls.
■ The Ice Warriors’ plan being to keep a human alive, which Slaar has cocked up by killing Fewsham. The beginning of this scene was cut during editing, losing Slaar’s justification; “He betrayed our plans to Earth. I had to kill him.” The Grand Marshall admonishes Slaar for giving Fewsham the opportunity to betray them. Slaar responds “How was I to know that he would act so irrationally?”

The Doctor rewires the weather control to make it rain, but it has no immediate effect. Then he alters his solar energy device to make it portable.
■ As scripted, Jamie looks out of a window before remarking on the lack of rain.

The rocket carrying the satellite lifts off. The Doctor, Jamie and Zoe enter Earth Control. The Doctor intends to T-Mat to the moonbase and destroy the Ice Warriors’ homing device.
■ According to the paperwork, the footage of the launch is from *Soviet Earth Satellite* (date unavailable) by Educational & Television Films Ltd. The footage is of the launch of the Soviet R1 missile on 11 October 1948.
■ The end of this scene was trimmed during editing. After the Doctor explains how his device has a solar battery, Radnor asks the Doctor if he’ll be able to defend himself against Ice Warriors with it. The Doctor tells Miss Kelly that as soon as the satellite is in orbit they must test the homing device and her control of T-Mat. “It will be some little time, Doctor,” she says. “Then all we can do is wait,” the Doctor replies.

The satellite is deployed in orbit, and the Doctor T-Mats to the moon.
■ “Our control of T-Mat hasn’t been tested,” says Miss Kelly; note that this episode has established that Slaar is unfamiliar with its controls and in the previous episode Miss Kelly was trying to find a way of controlling it from the Earth. Nevertheless, it’s still slightly convenient that they now have the ability to operate T-Mat and that Slaar has left it switched on!
■ As scripted, the Doctor reassures Zoe that he will T-Mat back to Earth “as soon as I have done what I have to do.”

The Doctor despatches the Ice Warrior on guard and starts fiddling with the homing beam. Slaar enters with another Ice Warrior and the Doctor surrenders. The Ice Warrior destroys the Doctor’s solar weapon. Slaar checks that the homing beam is still operative. He will allow the Doctor to live, as he is needed to operate the T-Mat mechanism.
■ The end of this scene was cut during editing. As scripted, Slaar asks the Doctor how many of his fellow humans survive. The Doctor replies, “Things are in a very bad way down there. Now that you control T-Mat, all food distribution has stopped.” When asked about the fungus, he replies, “We’ve found no way of destroying it – yet.”

The Grand Marshall informs Slaar that the fleet is now homing in on the signal. Slaar informs him that he has found a new human to operate the T-Mat.

At Earth Control, the radar shows that the fleet is following the satellite signal. Jamie is worried about the Doctor and asks Zoe to secretly T-Mat him to the moon.
■ The end of this scene was cut during editing; Zoe reminds Jamie that security guards are coming, and he says, “Aye. But they’re no here yet. Are you going to help me or not?”

The Grand Marshall informs Slaar that the fleet has been sent into an orbit around the sun. The Doctor tells Slaar that his homing signal has been going no further than the control room. Slaar orders his Ice Warrior to kill the Doctor.

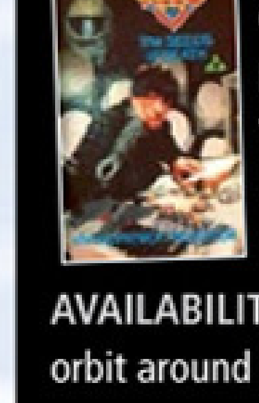
Jamie appears in the T-Mat cubicle. The Doctor grabs the remaining Ice Warrior’s arm and it shoots Slaar. Then the Doctor and Jamie electrocute it.

On Earth, it starts to rain heavily throughout the country, disposing of the fungus. The computer reports that now that T-Mat is functional again the food shortages have been partially relieved.

Miss Kelly and Eldred argue about whether the lesson to be learned is to make T-Mat entirely controlled from Earth or to have a fleet of rockets on permanent standby. The Doctor, Jamie and Zoe return to the space museum and leave in the TARDIS.
■ Jamie’s line about the man in the moon is, “He’s got no more idea than we have,” in the script.
■ Apart from the final scene, this episode bears almost no relation to Hayles’ scene breakdown. In the breakdown, the Doctor spends the first half of the episode trying to find a way of defeating the fungus, reasoning that it thrives in the cold and that its spore stage could be delayed by warming up the weather. In the laboratory he spills some water on the fungus and concludes that is its weakness. He plans to flood it with water pumped from the lake as it foams frighteningly (Dicks notes: ‘Again, how do we do this technically?’) but it seems to have no effect. The Doctor then deduces the foam contains hydrogen and is inflammable, so he ignites the nozzle of his oxygen pack to burst it into flames (Dicks notes ‘WOW!’). Meanwhile, as Visek and Slaar return to the moonbase, Phipps makes some adjustments to the T-Mat cubicles, under Kelly’s guidance following the Doctor’s instructions. That done, he returns to Earth. Visek and Slaar order the Warriors into the cubicles but thanks to Phipps’ sabotage, they fade and fluctuate before ending up in deep space (Dicks notes ‘Corby wires again?’ recalling a spacewalk in *The Wheel in Space* achieved with Kirby wires). The T-Mat cubicles then explode, killing Visek and Slaar. **DWM**

FURTHER INFO

DVD
COMPANY BBC DVD
YEAR 2003
CAT NO BBCDVD 1151
AVAILABILITY Still available. Reissued as a Special Edition in 2011 as part of the *Revisitations 2* box set BBC DVD 2965


VIDEO
COMPANY BBC Video
YEAR 1985
CAT NO BBCV 4072
AVAILABILITY Sent into an orbit around the sun

NOVELISATION
COMPANY WH Allen & co/ Target Books
YEAR 1986
BOOK NO 112
AUTHOR Terrance Dicks
AVAILABILITY Sent into an orbit around the sun

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time…

A BAD EFFECT?

Even the most poorly realised monsters aren't enough to spoil a *Doctor Who* adventure for younger viewers…

BY **JACQUELINE RAYNER**

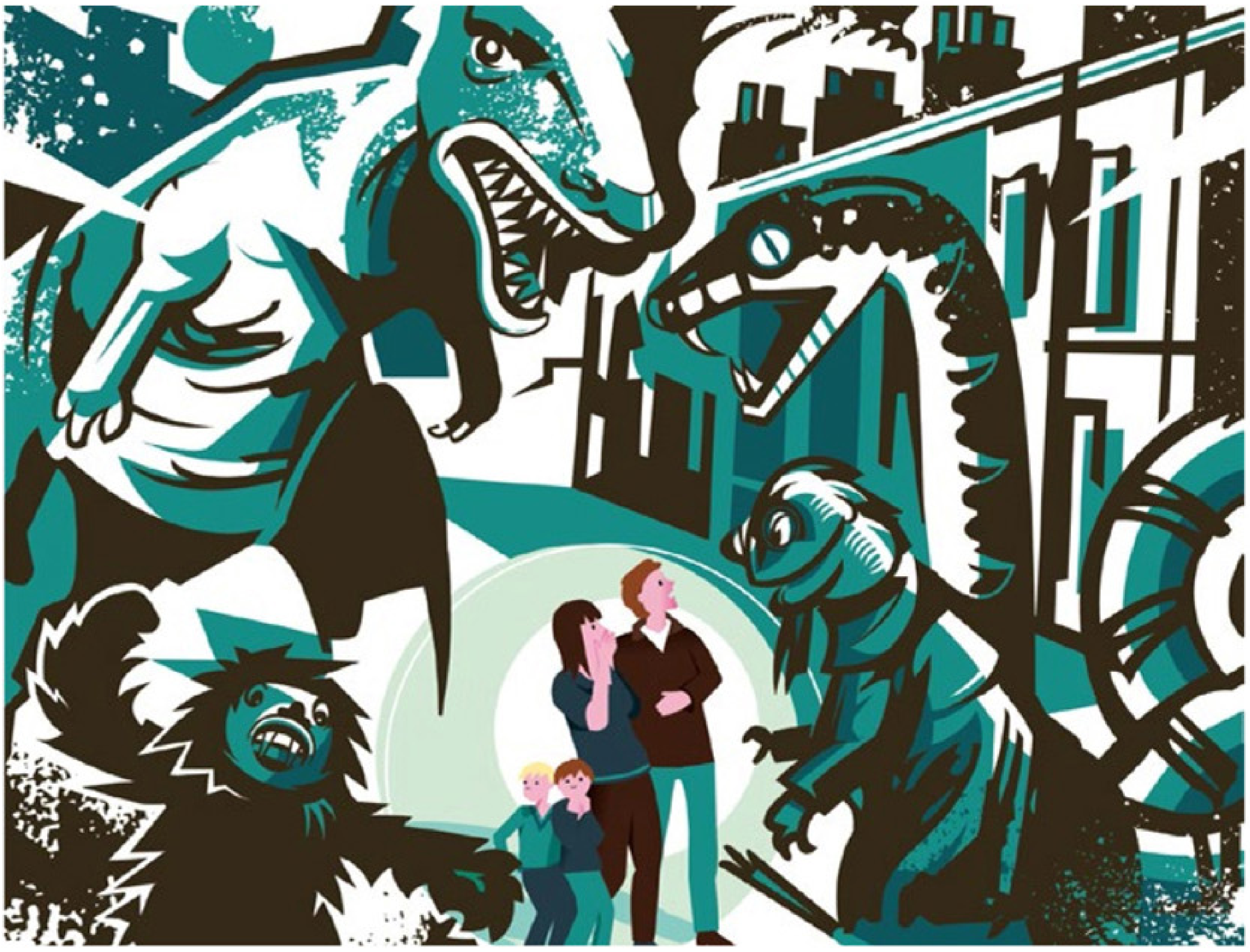


ILLUSTRATION: **BEN MORRIS**

> 'Sadly, whenever the subject of rubbish *Doctor Who* monsters comes up, the poor old Taran Wood Beast is near the top of the list…"

Invasion of the Dinosaurs. It's a good story, but those dinosaurs are just embarrassing.

Except… Fan Twin watched it a couple of weeks ago, and he thought the dinosaurs were brilliant. He's an intelligent child (if I do say so myself), so what's that all about?

I'm thinking back to my own childhood viewing – actually an example from when I was two years older than Fan Twin is now – *Four to Doomsday*. That bit where Bigon peels his face off. That was fantastic. It stayed in my mind for years. Then, of course, I eventually got to see it on video and… um. Yes.

Husband says that there's a contract between those who make and those who consume TV programmes. As viewers we understand that what we're watching isn't actually 'real'. A model dinosaur is a representation of a dinosaur, not a real dinosaur, an action man tank is a representation of a tank, not a real tank, a CGI giant shape-shifting wasp is a representation of a giant shape-shifting wasp, not a real giant shape-shifting wasp (I'm paid by the word you know). They are, in effect, signifiers and as viewers we get this and buy into them to enable us to enjoy the story being told. In this respect, adults and children behave in much the same manner. As adults, however, we bring a lot more baggage. We're aware of how effects have been achieved (we read **DWM**! We watch DVD extras!). We're also aware of how much effects have improved over time and how what we accepted in, say, 1982, we now look at more sceptically. This itself is a testament to just how much we invest in signifiers – when we believe, a piece 'works', when we stop believing, it doesn't.

So what does the world look like without all that baggage? Non-Fan Twin likes dinosaurs, so we decided to get his opinion of the 1974 ones. He thought the pterodactyl was scary. He thought the Tyrannosaurus was super scary. We went to switch off the DVD. "No!" cried Fan Twin. "We've got to see the Stegosaurus. That's really exciting."

A rather fun monstery afternoon followed. We tried the eponymous Hand of Fear (one of my favourite 70s effects). This caused much discussion on how it was done. Fan Twin's theory was that it was a robot with batteries. We promised to reveal all later.

Then an interesting experiment: *Kinda*. First the original broadcast papier mâché snake. No problems with that. It wasn't that scary, but they liked it. Then the new CGI snake effect. Oh yes! Definitely more effective. So… they're not blind to effects. They were very clear that the second was, as Non-Fan Twin put it "totally the scarier" – but they had no problems with the original. For them, it did its job.

"Can I just tell you what was really scary?" says Non-Fan Twin. "*The Hand of Fear*. The way it scuttled across that room." The snake is already forgotten.

A quick discussion with husband as to what was the best monster costume from pre-2005 times. He nominates the Destroyer, so on goes *Battlefield*. "If she was my mum, I would move house," says Non-Fan Twin of Morgaine (possibly quoting an earlier version of a particular iconic Servalan/Tarrant scene from *Blake's 7*), and then – the Destroyer appears! Oh yes. Scariest monster ever. "Totally totally totally creepy." "That's the only one I found scary," says Fan Twin, who is tough. "Now please, please tell us how they did the hand."

Sadly, whenever the subject of rubbish *Doctor Who* monsters comes up, the poor old Taran Wood Beast from *The Androids of Tara* is near the top of the list. What would they make of that? Well, they didn't laugh or point, but Fan Twin commented that "it's a bit like a bear and they don't scare me." "What if they're flesh-eating bears?" Non-Fan Twin countered, and both decided they would be scared of a flesh-eating furry bear running at them, even if it looked like the Taran Wood Beast.

So I'm wondering, then, if there's something else going on here, and my children have shown me another way to ignore 'bad' effects or costumes. Because if I were wandering down a deserted London street and met a giant Tyrannosaurus Rex, even if it didn't have many facial expressions and moved rather slowly and jerkily, it'd still be terrifying. If a furry monster with two great fangs ran at me in a leafy glade, that'd be pretty darn intimidating, whether or not it looked like a badly altered gorilla costume. Giant fun-fur hamsters gnawing at your leg (husband and I will reach *The Talons of Weng-Chiang* in our watch-through next week) – yes, scary. Sort of cloaked dragon thing getting between you and the Queen Bat's milk – yes, scary. Pantomime lizard rampaging through your Sea Base? Yup, that's scary too. If you think about what the monsters actually are, what they can do, what they intend to do – if you put yourself in the story – it is scary stuff. That's part of what I think is happening when my children watch *Doctor Who*, and I can't think of a better way to experience it. Oh, it won't stop me rolling my eyes at, say, the Bandril Ambassador or Erato, but I'm damned if I'll let that get in the way of my experiencing the story that's being told.

Oh, and in the end we did explain how the *Hand of Fear* effect was done – but they still think it's scary. We've got a few more years before cynicism kicks in. Phew. **DWM**

TELEVISION
DVD
AUDIO
BOOKS

The Crooked Man

AUDIO DRAMA Big Finish
WRITTEN BY John Dorney
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Neil Stuke (the Crooked Man), Sarah Smart (Laura Corbett), Robin Pearce (Simon Corbett/Reporter),
RRP £10.99 (CD), £8.99 (download)

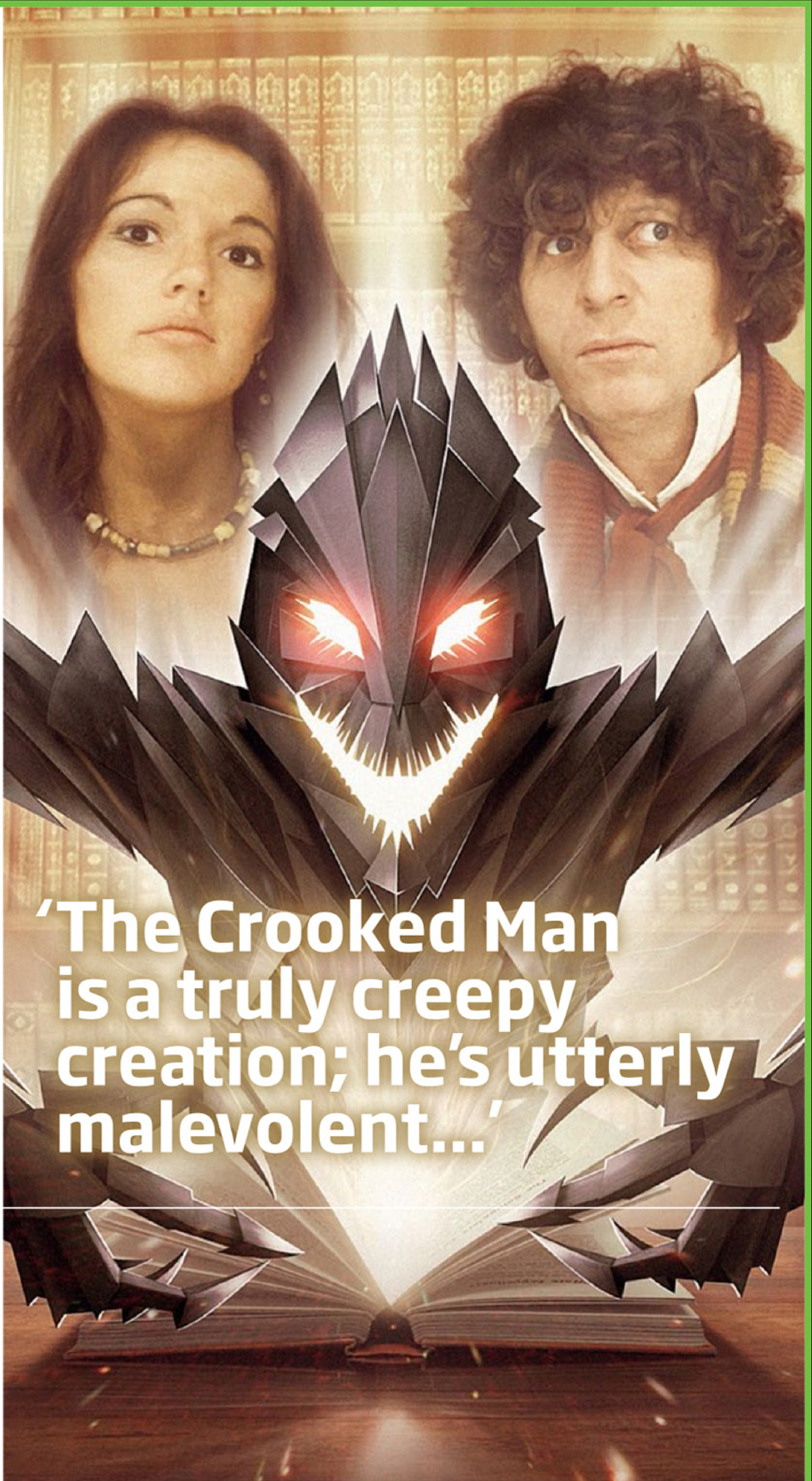
The third series of Fourth Doctor Adventures is settling down to become the scariest run of Tom Baker stories since 1977. After the outer-space horror of last month's *White Ghosts*, *The Crooked Man* brings the TARDIS back down to Earth – but in all other respects it maintains the grim fairy tale style of this season. The Doctor and Leela arrive at the seaside – but it's the kind of seaside that ghost story supremo MR James would have recognised. A seaside where the greedy owners of antiquarian bookshops come to sticky ends at the hands of something horrible.

Local blue guard PC Ellis Andrews is out of his depth, trying to solve a murder committed by an unearthly agency, and so the Doctor gets the chance to start deducing the truth behind the deaths – and their connection to the apparently idyllically married Simon and Laura Corbett.

His investigations lead him into the realm of the Crooked Man, which is where the play gets really interesting. Writer John Dorney explores the value we place on stories, and how sniffy people can be about lowbrow TV tie-in books as opposed to 'proper' novels. It seems that snobbery has even affected the characters in the disposable books themselves, allowing the resentful Crooked Man to enter our world.

As played by Neil Stuke, the Crooked Man is a truly creepy creation: half Gollum, half Chief Clown, utterly malevolent and physically difficult to listen to. His entry into our world has twisted the whole of reality out of shape, blurring the lines between fact and fiction. The second episode focuses on this blurring, throwing in the idea of how tacky tabloids turn real people into caricatures, and the danger of believing too much in the little lies we tell ourselves. Even Leela, whose literal-mindedness might have protected her from the Crooked Man's power, isn't immune to the power of stories and myths.

In the end, like so many of the classics, *The Crooked Man* is a love story – albeit a crooked one. It's also an exceptionally effective and memorable play, with a bittersweet ending that left this listener's bottom lip wobbling wildly. Tom Baker's Doctor, who's been lurking at the edges for a lot of the running time, is revealed as a perceptive old romantic. This is another excellent John Dorney audio, and one that maintains the quality of this current series of Fourth Doctor plays.
MATT MICHAEL



'The Crooked Man is a truly creepy creation; he's utterly malevolent...'

Scavenger

AUDIO DRAMA Big Finish
WRITTEN BY William Gallagher
STARRING Colin Baker (the Sixth Doctor), Lisa Greenwood (Flip Jackson), Anjli Mohindra (Jyoti Cutler), Tariq Bhatti (Salim)
RRP £14.99 (CD), £12.99 (download)

The current Sixth Doctor and Flip trilogy concludes with the TARDIS arriving in near-Earth orbit in the second half of the twenty-first century. The biggest threat to spacecraft in this era isn't alien hordes, but a century of space junk, from defunct satellites to dropped spanners. One knock from any of the million bits of debris could be catastrophic. So, the UK and India have united on the Scavenger 2 programme, launching a spaceship to clean up the planet

Unfortunately, Flip gets caught up in the launch, and before long she's separated from the Doctor, crammed into a spacesuit and cast adrift. There has been a recurring theme in this set of audios that Flip is reckless, and gets herself into deadly danger – which, despite all the soul searching, probably makes her over-qualified as a companion. This time, though, there's an extra edge to her peril. The idea of floating alone in space, while the Doctor, unable to use the TARDIS, tries to engineer her rescue, is terrifying and compelling.

Lisa Greenwood's performance is equally compelling. I've been critical of this series, as there's an assumption that the audience is invested in Flip despite knowing little about her. That's been problematic as the Doctor seems to be reminded of Peri at every turn. *Scavenger* corrects this by revealing more about Flip's childhood, and why she might be so devil may care. For the first time, I felt there was more to her than a chipper attitude, and by the end of the play I was completely invested in her fate.

It was also a pleasure to hear Anjli Mohindra – of *The Sarah Jane Adventures* – as Indian astronaut Jyoti Cutler, although to my ears her accent sounded more Cardiff than Kolkota. The Indian characters also include Salim, played by Tariq Bhatti, whose mysterious background becomes key to understanding the danger Flip finds herself in. Although the second half of this is a race against time, it's perhaps the most languid ever – there's lengthy conversation and exposition as Flip's time and oxygen runs out.

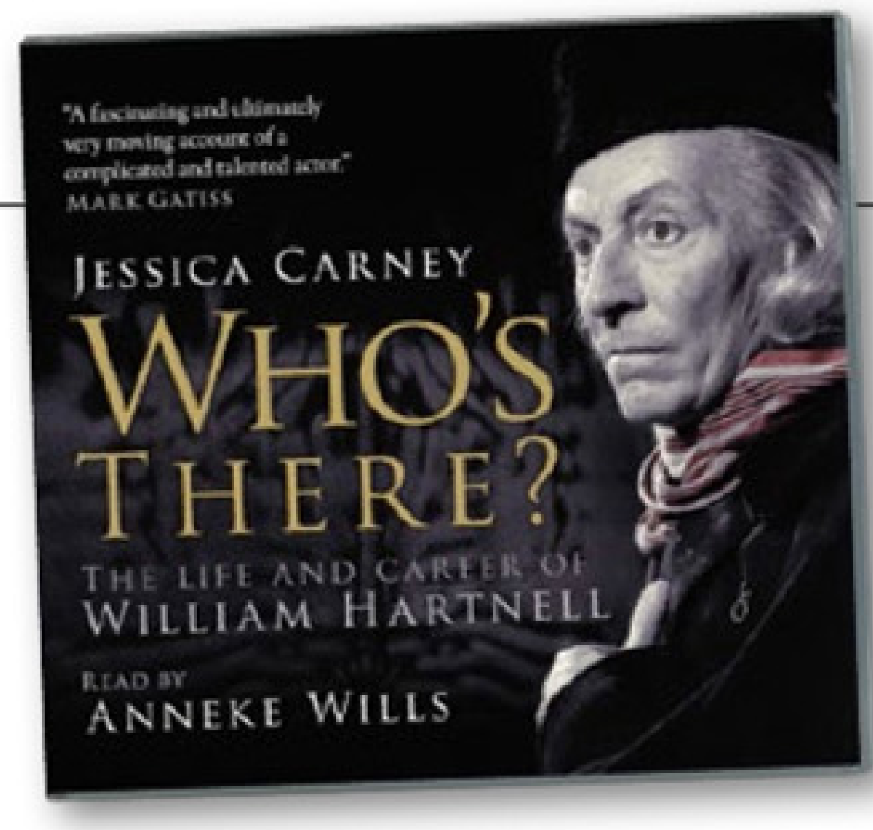
There's an admirable attempt to build in some non-Western mythology. Although, at times, this comes a bit close to a Westernised ideal of Eastern exotic mysticism, it makes *Scavenger* a seductively gripping listen. It's also appropriate given the monster – such as it is – insinuates itself gradually into the consciousness. *Scavenger* similarly eases the listener into an adventure that's more far-out than it first appears.

This trilogy has been hit and miss, although it's improved with each release. *Scavenger* ends Flip's latest adventures not with a bang, but with a contemplative fade out.
MATT MICHAEL

DOCTOR WHO
COLIN BAKER AND LISA GREENWOOD IN
SCAVENGER
BY WILLIAM GALLAGHER
FEATURING ANJLI MOHINDRA TARIQ BHATTI
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

Who's There?

AUDIOBOOK Fantom Films
WRITTEN BY Jessica Carney
READ BY Anneke Wills
RRP £13.99 (CD)


"A fascinating and ultimately very moving account of a complicated and talented actor." MARK GATISS
JESSICA CARNEY
WHO'S THERE?
THE LIFE AND CAREER OF WILLIAM HARTNELL
READ BY ANNEKE WILLS

Reissued and revised, Jessica Carney's biography of her grandfather, First Doctor William Hartnell was first published in 1996. It has now been recorded as an audiobook read by Anneke Wills, who played Polly in the series. It is *Doctor Who* that will win this biography most of its listeners, of course, but it deserves a readership outside fan circles, and not just because it only looks at Hartnell's most famous role in its final third. *Who's There?* is impressive as a slice of social history, its chapters on Hartnell's childhood and early career building up a vivid picture of Britain and its entertainment industry in the first half of the twentieth century.

Hartnell's pre-*Doctor Who* roles are charted against a backdrop of British theatre, film and TV of the time, offering fresh perspective. *Carry On* fans will love the story of Hartnell's fraught but ultimately rather moving relationship with the young Bob Monkhouse on the set of *Carry On Sergeant*.

Perhaps most striking is Carney's unsentimental approach. That she loved her grandfather is never in doubt, but she doesn't avoid the more challenging elements of his character and, at times, it's difficult to shake the feeling that Heather – Hartnell's wife – must have had the patience of several saints.

Coming to the book after *An Adventure in Space and Time*, it's interesting to note the differences in perspective between the two. Hartnell's relationship with on-screen granddaughter Carole Ann Ford comes across as somewhat warmer here than it did on screen, while his racial views, nodded at in Mark Gatiss' screenplay, are addressed more openly here. Hartnell also emerges with credit as the book acknowledges another uncomfortable truth – the fact that, in its early days, *Doctor Who* didn't always treat its stars, particularly the young actors who played the Doctor's companions, particularly kindly.

One of those actors, Anneke Wills, does a lovely job as reader, her delivery – at once measured and warm – the perfect vehicle for Carney's clear, unshowy prose. I can generally live without audiobook readers lapsing 'into character' for reported speech but Wills' take stays the right side of unintended parody.

Who's There? is a meticulously researched treat. Affectionate, honest and fair, it sets Hartnell's life and work in social and cultural context. The story of *Doctor Who*'s early days has been told many times, but this version offers insight into the show's first star and the Britain into which he and *Doctor Who* were born. **HYWEL EVANS**

'Carney doesn't avoid the more challenging elements of Hartnell's character…'

Starborn

AUDIO READING Big Finish
WRITTEN BY Jacqueline Rayner
PERFORMED BY Maureen O'Brien, Jacqueline King
FEATURING The First Doctor, Vicki, Ian and Barbara
RRP £8.99 (CD) £7.99 (download)

Arriving in early twentieth-century London still in her Roman toga, Vicki isn't exactly overjoyed to run into what she considers a fraudulent medium, especially when that medium tells her that she's going to die. Reluctantly agreeing to speak with Madame Violet's spirit guide, Vicki is stunned to discover that she's talking to herself – from the future. And future Vicki has a grim warning.

It seems that the TARDIS's next destination is a planet bathed in starlight – which is generated by the starborn: individuals who ascend into the heavens when old stars burn out. Writer Jacqueline Rayner takes Carl Sagan's adage that we're all made of star stuff, and turns it into a grand science-fiction story, filled with the sense of vastness and wonder that the Hartnell era of *Doctor Who* thrived on.

While it's usual for *The Companion Chronicles* to give their starring actor the chance to voice multiple characters, *Starborn* goes a step further by asking Maureen O'Brien not only to recreate the girlish but sharp Vicki, but also another version of teenage Vicki who, through a string of unfortunate circumstances, is turning into a starborn herself. That O'Brien pulls this off – while also doing half a dozen other voices including the Doctor, Ian and Barbara – is remarkable. It's to our ongoing benefit that *Doctor Who* was able to get such a talented actor early in her career, and that O'Brien's still, 50 years on, got that star quality.

As Madame Violet, Jacqueline King provides excellent support. Her comic turn as spirit guide Crispus provides an otherwise serious plot with several funny moments. But this isn't a comedy: faced with a premonition of her death, Vicki reflects that everyone is dead in the future, which leads her to reflect on the painful memories of her own mother. It's poignant stuff, as is the Doctor's reflection on what becomes of the starborn once they ascend: his description of a kind of ethereal consciousness sounds a lot like a vicar's vague promise of everlasting life.

Apart from a lengthy and slightly unsatisfactory stretch of exposition in the second episode, *Starborn* is another Hartnell-era hit for Big Finish.
MATT MICHAEL

DOCTOR WHO
MAUREEN O'BRIEN PERFORMS
STARBORN
BY JACQUELINE RAYNER
WITH JACQUELINE KING AS VIOLET
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

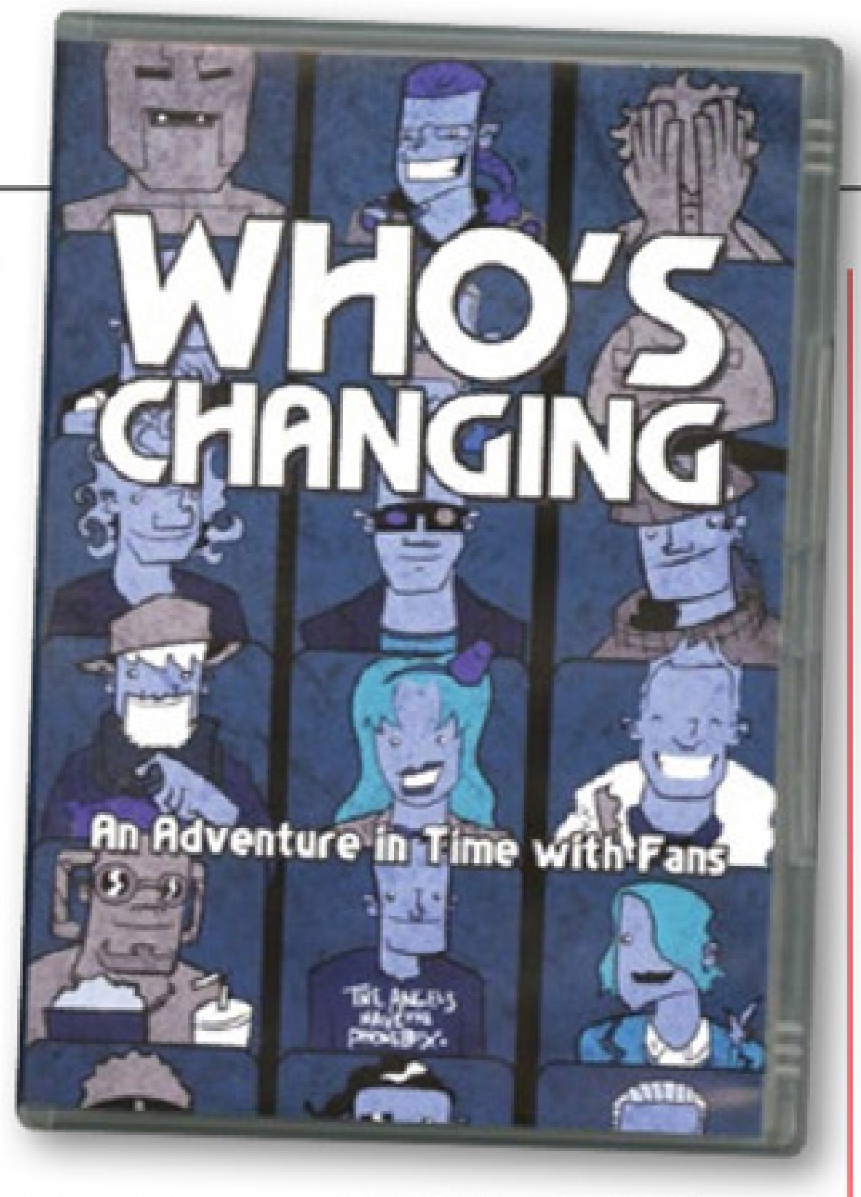
Who's Changing

DVD Capital City Entertainment
FEATURING Sophie Aldred, Louise Jameson, Simon Fisher-Becker, Caitlin Blackwood, Dan Starkey
RRP £12.99

The year is 1977. You, a fan of *Doctor Who*, have just skipped your way home from the world's first dedicated *Doctor Who* convention at Broomwood Town Hall in Battersea. You've put your slippered-feet up at the end of a long day when a time eddy bursts open in front of your eyes and shows you a *Doctor Who* convention 36 years into the future. For 200 fans at the poky Broomwood Town Hall read 6000 at London's hangar-like ExCeL centre. And – heavens above! – there are even girls there.

How did we get from there to here? Cameron K McEwan's unofficial documentary *Who's Changing* confidently describes its mission statement as 'a look at how fandom has changed so drastically over the years', yet it's a brisk gallop through the pre-Russell T Davies era, with the accent firmly on this new cosplaying, trock-performing and freshly sexy series fandom. In this fruity mix, old fan faces like J Jeremy Bentham and Jan Vincent-Rudzki, who talk warmly of those first town council-flavoured meet-ups, seem like crusty anachronisms. The message seems to be this is isn't your fandom anymore, grandad, it's ours.

Who's Changing is a sunny-hearted celebration of all things fan. *Doctor Who* documentaries in the past have usually preferred to limit fan involvement to those who, in media terms, have earned the right to comment. McEwan's camera cosies up to a cluster of celebs, but the real focus is on the convention floor, vox popping teenage fans about the appeal of cosplay or the importance of sexiness in the series. You may not get thoughtful analysis here, but it's an invaluable Instagram shot of where fan culture is at this exact moment.



But as much as *Who's Changing* covers, it still only skims the surface. Websites and fanzines, forums and fan videos barely get a mention, whereas a fella gussied up as the Seventh Doctor in a blonde pigtail wig talking about his love of 'crossplaying' is in there, an appealingly cheeky cross-gender phenomenon pilfered from the US con circuit. Sometimes McEwan's Louis Theroux instincts tend to overpower his sense of narrative, and the promised story of how we got from Battersea to Docklands is swiftly ditched in favour of fankids talking about their favourite story or cooing over David Tennant.

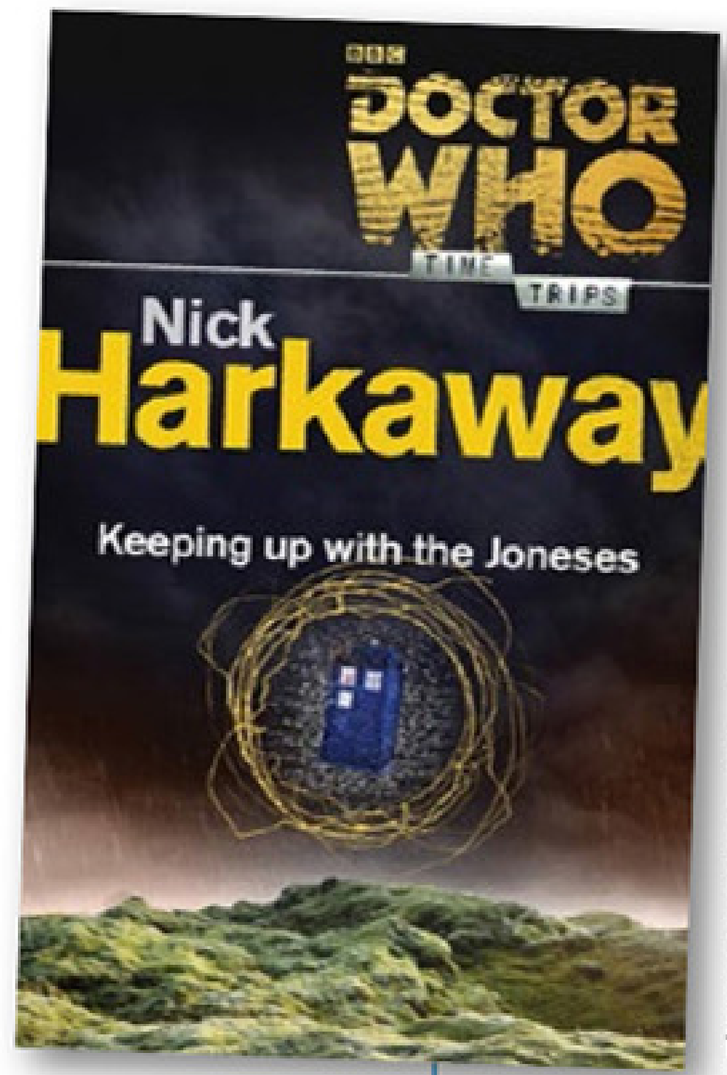
It may not exactly be the Domesday Book of fandom in 2013, but this is a finely detailed and refreshingly uncynical lust letter to the series as it now is. **STEVE O'BRIEN**

Keeping up with the Joneses

EBOOK BBC Digital
WRITTEN BY Nick Harkaway
FEATURING The Tenth Doctor
RRP £1.99

As last year's 50th anniversary series of short stories made clear, nailing *Doctor Who* through prose is a difficult art; with story, style and voice all having to co-exist in a world between past and present. It's something that Nick Harkaway's Tenth Doctor tale *Keeping up with The Joneses*, the third entry in the *Time Trips* ebook series, doesn't quite achieve.

The adventure is set, technically, in the TARDIS – albeit one that has hit a temporal mine and has somehow caused the ship to fuse with the Welsh village of Jonestown. It's here, with its houses that bleed into TARDIS storerooms full of hats, that he runs into an incarnation of Michelle Ryan's one-shot companion Christina de Souza – dating the story after 2009's *Planet of the Dead* – and the mine's manifested form: a benevolent storm.



As far as exploring the TARDIS goes, it's a nifty change from infinite corridors. Yet, ultimately, its an idea marred by a muddled plot of weak threat and slow pace; its vacuum of drive filled with whimsy. Harkaway can, at times, pull it off – the Doctor explaining the Time Lock through Emmental cheese is marvellous, for example – but mostly comes across as irritatingly juvenile rather than a Douglas Adams brand of smart and funny. 'He'd hit a temporal mine,' goes one line, 'or to put it less technically, a big ugly imploding timey-wimey blowy-uppy thing.'

Not only does this style of writing dilute the prose, but it also dilutes the characterisation. The Tenth Doctor, while described perfectly well, feels like an impersonation; with his voice – full of David Tennant's exclamation mark-heavy mannerisms and "allons-y!" catchphrases – trying its hardest to convince the reader he's the real deal. The same also goes for 'Not-Christina' (it's a long short story), the story's antagonistic element and even Jonestown itself; none of which are given flesh in 10,000 words thin on narrative and fat on asides. Alas, they're merely an echo of what could have been; much like their tale.
STEPHEN KELLY

The Quest for Pedler

BOOK Miwk Publishing
WRITTEN BY Michael Seely
RRP £22.99

Of the many writers that have contributed to the ongoing narrative of *Doctor Who*, Kit Pedler is perhaps the most alluring. But what, beyond his co-creation of the Cybermen and BBC eco-drama *Doomwatch* with Gerry Davis, do we really know about Kit Pedler? Thanks to Michael Seely's detailed biography, *The Quest for Pedler* we now know a lot more about this fascinating figure from the pioneering days of *Doctor Who*.

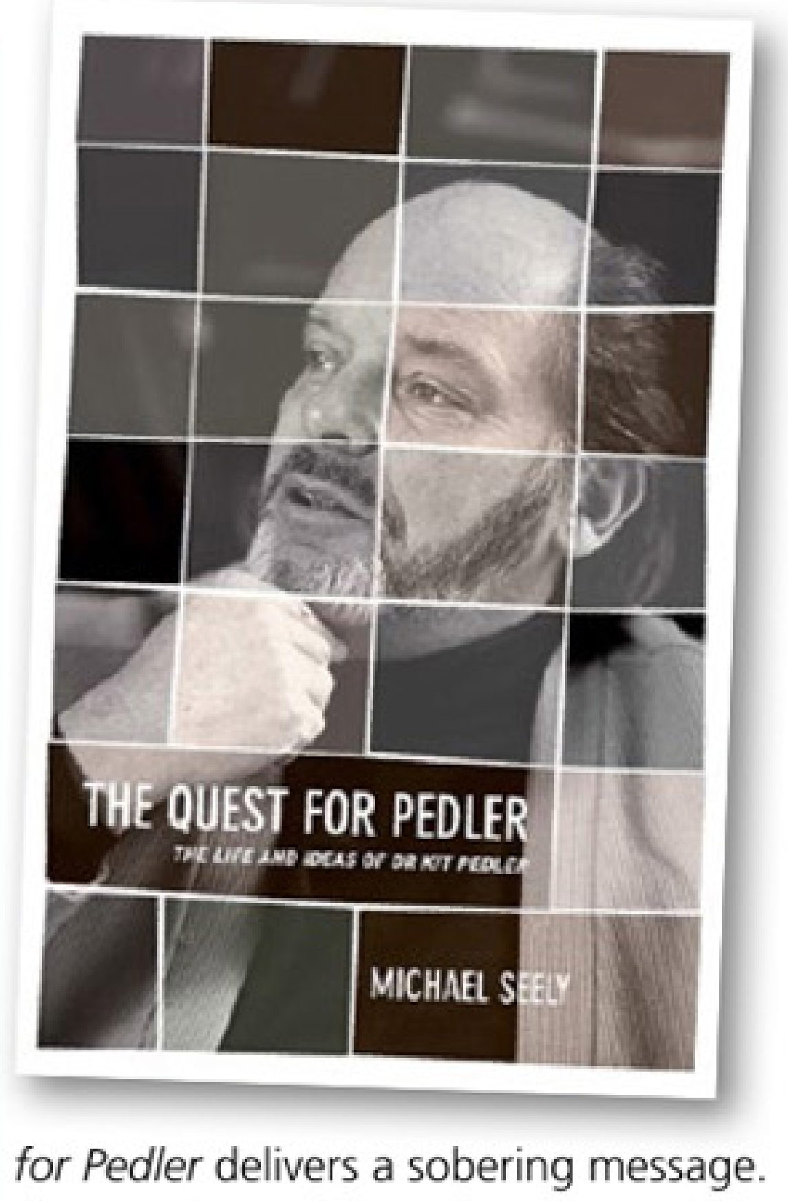
Seely's book presents the life of Pedler as a chronological journey, from early days as a struggling medical scientist in the late 1950s, to his rise to the head of the electron microscopy department at the Institute of Opthalmology. He was a respected expert in his field across the scientific community and published widely. Then, in the mid 1960s, he took a sidestep into television drama, having come into the orbit of the *Doctor Who* production team following an appearance on *Tomorrow's World*. Producer Innes Lloyd and story editor Gerry Davis were keen to tighten up the science of their programme, and Pedler fit the bill.

His work for *Doctor Who* is hugely important. While he was no dramatist, his vision of the fears of what unchecked scientific progress could unleash produced some memorable *Doctor Who* – and the series' second most enduring monster. Although it's fair to say his *Doctor Who* work merits but a fraction of this book.

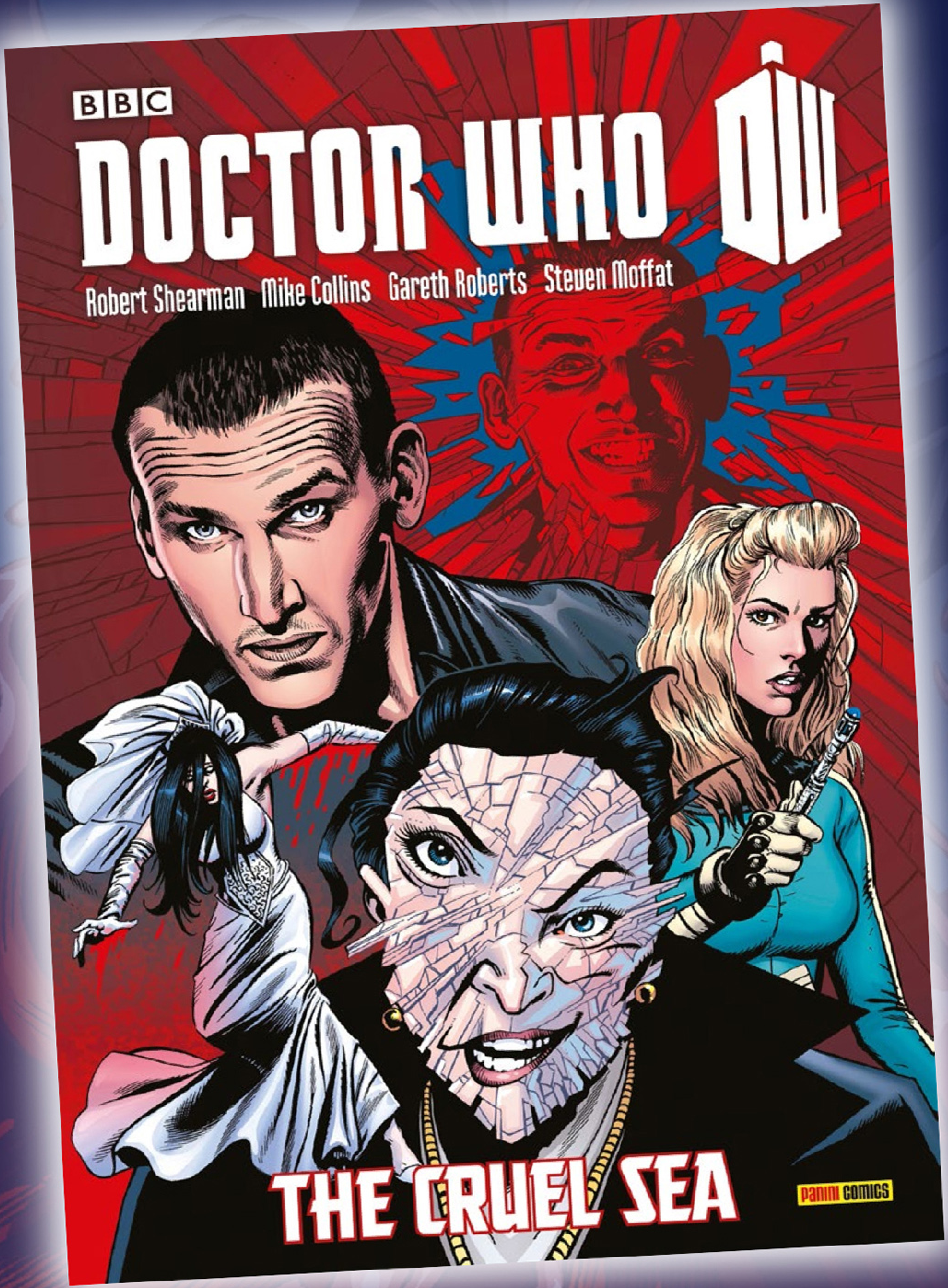
The Quest for Pedler is detailed, but Seely wisely lets Pedler's many friends, colleagues and family tell the story from their point of view. It adds a first-hand feel to proceedings. Neither does Seely shy away from the darker aspects of Pedler's life; he was a serial philanderer with a passion for fast cars, but thankfully this avoids the tabloid presentation that has marred some recent *Who* related biographies.

Following *Doctor Who* and a somewhat fraught time on *Doomwatch*, the second half of the book details Pedler's work as an eco-visionary who sought to bring home the dangers in science to the public at large. There's also a hefty appendix of selected writings, including the script for the missing *Doomwatch* episode, *Survival Code*.

This is a solid examination of the life of a man who clearly had much more to do when he was taken in 1981 by a suspected heart attack at the cruelly young age of 53. Loved by *Who* fans for the Cybermen, respected by the world and scientific community for his vision, *The Quest for Pedler* delivers a sobering message. The worries and fears that drove Kit Pedler to write, research and warn seem as relevant today as they were in the 50s, 60s and 70s. The question is, without Dr Kit Pedler, who on earth is going to save us? **MARK WRIGHT**

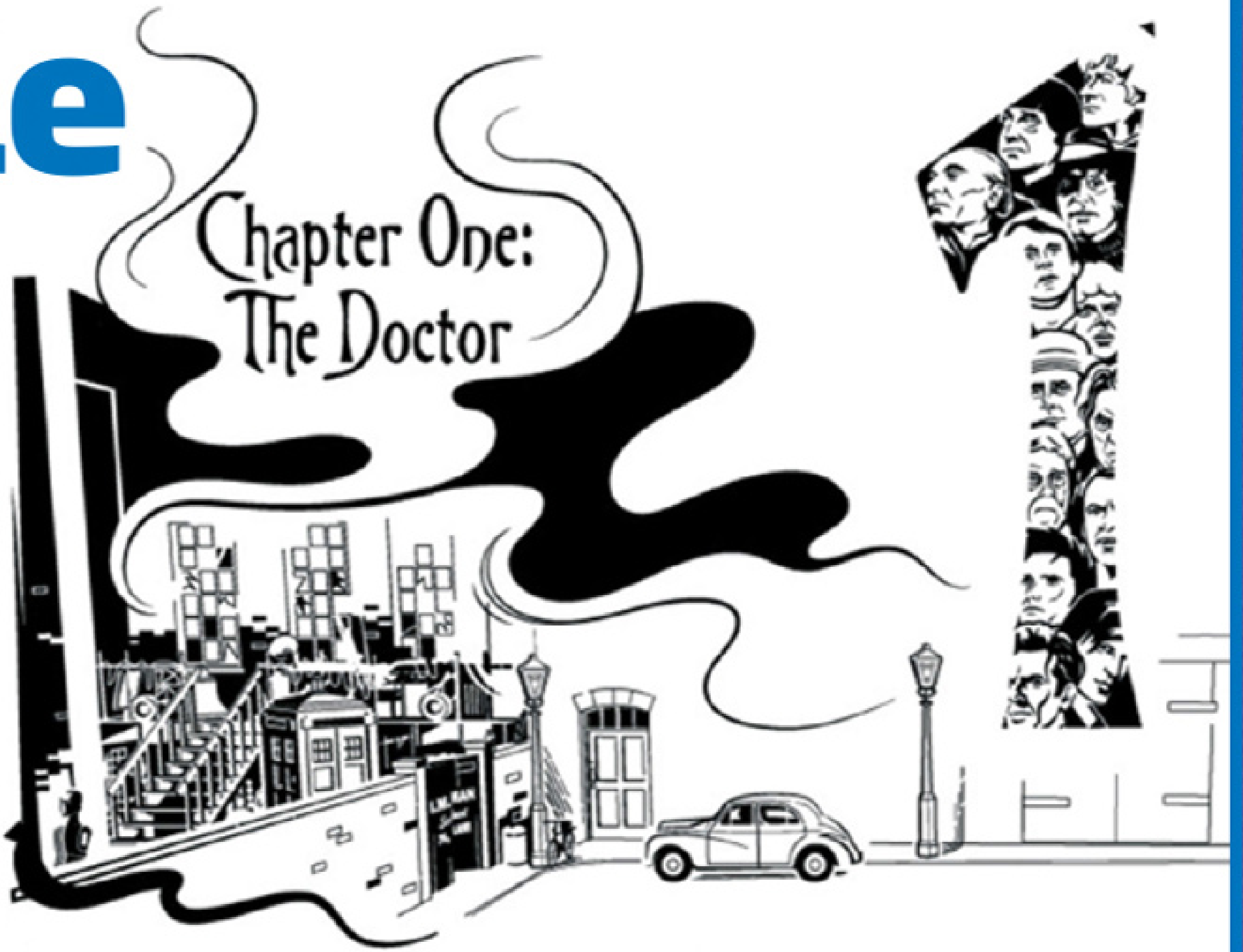


COMING SOON...


BBC
DOCTOR WHO
DW
Robert Shearman Mike Collins Gareth Roberts Steven Moffat
THE CRUEL SEA
Panini COMICS

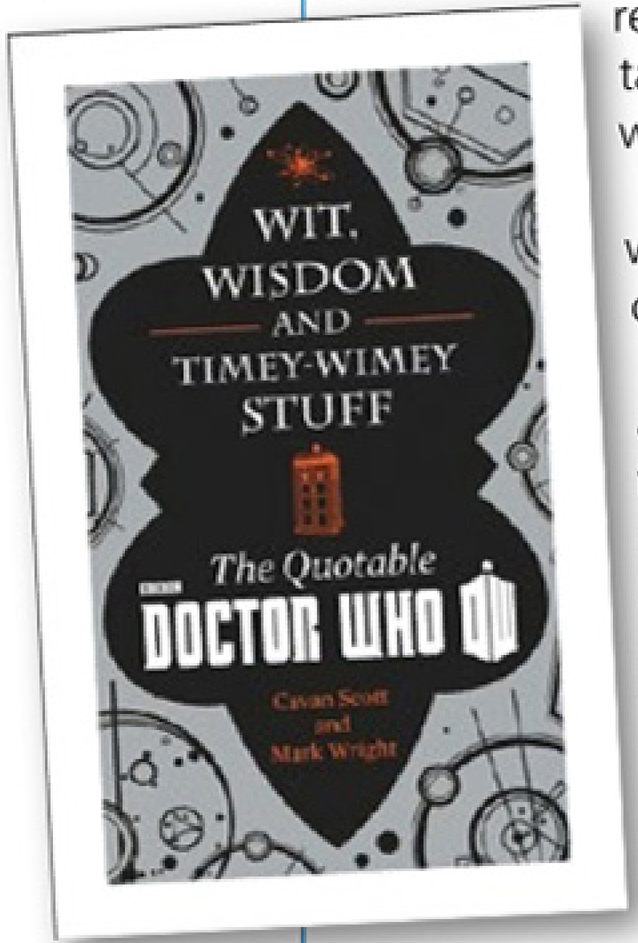
Comic Collection of ALL of the Ninth Doctor strips!
Includes the short story by Steven Moffat that inspired BLINK!

The Quotable Doctor Who



BOOK BBC Books
WRITTEN BY Cavan Scott and Mark Wright
ILLUSTRATED BY Ben Morris
RRP £12.99
RELEASED 22 MAY

In a field with a lot of strong contenders, one of the gems of BBC Books' *Doctor Who* output during the 50th anniversary year was *Who-Ology* by Cavan Scott and Mark Wright. This 'official miscellany' took a whistlestop tour through 50 years of the series, and was packed with lists of everything from the Doctor's favourite foods, to the myriad uses of the sonic screwdriver, to the many buckets which poor Rory Williams kicked. After one trawl through the series' history, you think they'd be enjoying a well-deserved break – but not so. Cavan and Mark are about to follow up *Who-Ology* with *Wit, Wisdom and Timey-Wimey Stuff: The Quotable Doctor Who*.


WIT, WISDOM AND TIMEY-WIMEY STUFF
The Quotable
DOCTOR WHO
Cavan Scott and Mark Wright

Calling itself 'a collection of the wittiest, pithiest and wisest words from across the *Doctor Who* universe', the book is packed with lines of dialogue cherry-picked from 50 years of the series. "We'd gone through every episode for *Who-Ology*," says Cavan, "and this saw us going back to the beginning and starting again. By the time we reached *The Time of the Doctor*, we had a brick of a master document, about twice the size of the final book..."

The new book was the brainchild of Editorial Director Albert DePetrillo at BBC Books, who was keen to work with the authors again after the success of *Who-Ology*.

"We were bowled over by the reception that *Who-Ology* received," says Mark. "It really seemed to strike a chord with the readers and we had some lovely feedback. The biggest surprise was having the book trailed after *The Name of the Doctor*. It isn't every day you see the cover to your book on your TV screen."

WHAT'S IT ABOUT?

Collecting half a century of quips and quotes from every era of *Doctor Who*. Covering themes of home and work, travel and technology, the history of the Earth and the fate of the future...

"And then," adds Cavan, "there was the news that it had become the first *Doctor Who* book ever to hit the *Sunday Times* bestseller list. That's just crazy! So, Albert got us up to London and presented the idea for the new book to us – and we immediately started firing quotes across the table at each other."

"It seems such an obvious idea that we couldn't believe it hadn't been done before," says Mark. "We said yes straight away, of course. Then the reality of the daunting task ahead sank in. And we wept, quietly."

So, how much work was involved in compiling the book?

"We came up with a chapter breakdown for Albert that would allow us to give some structure to placing the quotes," Mark explains. "Then we went through every single episode from start to finish, 1963 to 2013, including the missing episode soundtracks. We noted down any dialogue that would fit the chapter breakdown, or was just particularly profound or funny. We had one master document that we placed the quotes into and, in the final stages, we were able to move quotes around and thread them together."

"Then it was a case of whittling them down," says Cavan, "and allocating those that survived the cull into the various sections."

The book is split into chapters covering themes including travel, technology and the future...

"Love and hate," says Cavan. "War and peace. Fish fingers and custard."

"We decided to go for themed chapters that, we hope, tell the overall story of *Doctor Who*," explains Mark, more helpfully. "Of course there's an extensive chapter on the Doctor, but after that we split into more esoteric headings such as *The Light* – covering the companions, family and love, amongst other things – and *The Dark*, which is an examination of the evil within the series. Other chapters include *The Journey* covering themes of travel, *The Tools* for gadgets, *The Past*, *The Future*, and – my personal favourite – *The Simple Things*, which is for books, and flowers and sunsets and well-prepared meals."

"We went through every single episode from start to finish, from 1963 to 2013!"

With so much material to work from, some tough decisions had to be made on what to include in the final book. What did it take for a line to make the grade?

"It was a case of going for anything that felt right," says Mark. "Something that would obviously meet the theme of the chapters, but that also felt uniquely *Doctor Who* – which is much harder to find than it sounds. We always talk about how indefinable the appeal of *Doctor Who* is, and that was really brought home when we were researching and compiling this."

"When it came to single line quotes," Cavan explains, "they had to mean something taken out of context, hopefully shedding some light on the odd universal truth along the way. And then there were a lot of exchanges that just made us giggle. That's the great thing about *Doctor Who* – one minute it's profound, the next it can be snort-tea-out-your-nose funny."

Chapter Three:
The Darkness

Doctor Who has been blessed with many talented writers throughout its history, and Mark reveals that many of the book's highlights came from the keyboards of a few very familiar names. "Douglas Adams and Robert Holmes are particularly noteworthy, as are Russell T Davies and Steven Moffat."

"Actually," says Cavan, "it's amazing how consistent the scripts are, and how you could drop quotes from the First Doctor into Matt Smith's mouth and they'd sound very Eleventh Doctor-y. So yes, the likes of Adams, Holmes, Davies and Moffat feature time and time again – but every script writer, and script editor, has added to *The Quotable Doctor Who* over the years."

"We hope that the book serves as a tribute to all of them," adds Mark. "It's been such a privilege to put into one volume the words of the best writers of British television across half a century."

After their fine-toothed-comb trawl through the *Doctor Who* archives, after so much picking and choosing and careful curation, surely the writers know by now which is their favourite line from the series?

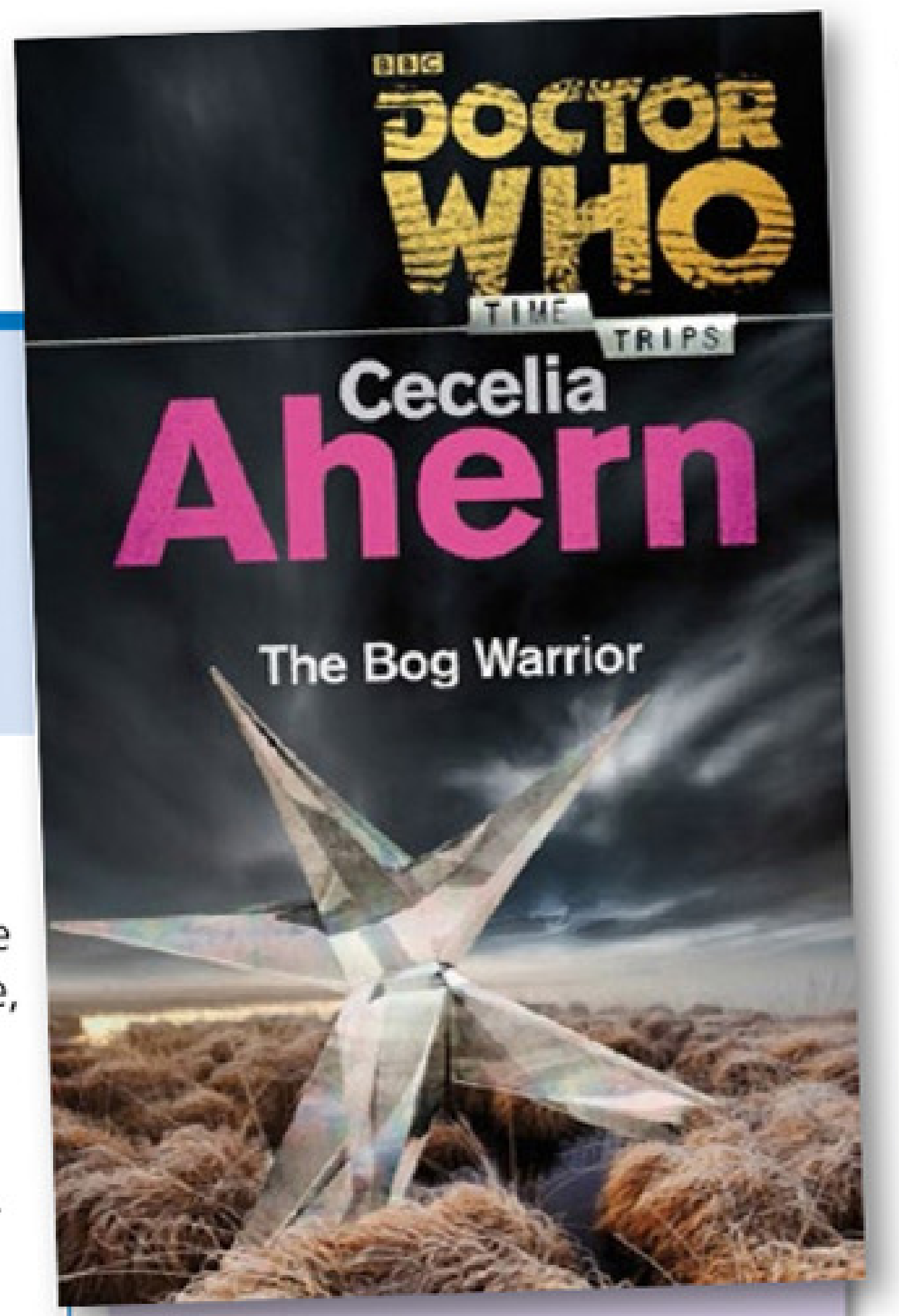
"Oh blimey, that's a toughie!" Mark wails. "For me, it might be the Second Doctor outlining his clever plan to tackle a Yeti in *The Abominable Snowmen*: 'Bung a rock at it.' And one cut I was sorry to have to make was the Eighth Doctor considering Grace's diagnosis of selective amnesia: 'Maybe. I can't remember.'"

"I've lived my life by the Doctor's maxim of 'Never trust a man with dirty fingernails'," says Cavan. "True that."
DAVID BRYHER

BUY IT BECAUSE... It contains all the greatest lines, from the greatest TV series of all time, in one place!

The Bog Warrior

EBOOK BBC Digital
WRITTEN BY Cecelia Ahern
FEATURING The Tenth Doctor
RRP £1.99 (digital download)
RELEASED 8 MAY



Best-selling romantic novelist Cecelia Ahern is the latest big-name writer to contribute to BBC Books' *Time Trips* ebook range, with the Tenth Doctor adventure *The Bog Warrior*. "I was taken aback that I would be considered 'worthy' enough!" Ahern tells **DWM**. "*Doctor Who* is an institution, and I wanted to be involved straight away. I had to wait to see if an idea came to me in time, before I lost the opportunity to be involved."

Thankfully inspiration arrived just in time. "I was on holiday and on the news was a story about a bog body which had been found in Cashel, County Laois. After radiocarbon dating they'd discovered that the body dated to 2000 BC and was the oldest to be discovered. I knew as soon as I saw this that my *Doctor Who* idea had arrived."

From here, the story developed. "The Doctor arrives on Cashel where a new species, bog people, have risen from the dead. The Doctor helps Princess Ash fight the war against the Bog Warriors and help the humans and bog-people co-exist."

Being known for a particular genre, did writing a *Doctor Who* story cause any anxiety?

"The only aspect out of my comfort zone was writing a character I hadn't created," reveals Ahern. "My characters and ideas always come from me. Initial drafts had the Doctor outside looking in. The more I went along, the more comfortable I became with making him more active in the story."

WHAT'S IT ABOUT?

The Tenth Doctor lands in trouble on the planet Cashel where Prince Zircon must choose a bride from the Bog People, slaves that have risen from the dead. There's just one small problem: Zircon is in love with Princess Ash...

Ahern admits writing for the Tenth Doctor held the most appeal. "It was with David Tennant that I really became a fan. Also, because I was on BBC One's *Breakfast* the same morning as David, I felt a connection!"

"I would be honoured, if asked," says Ahern of potentially tackling a full-length *Doctor Who* novel. For now, she's awaiting reaction to *The Bog Warrior*. "I'm anxious of the fans' reactions, they're the people I want to please. I hope I've captured the spirit and essence of the Doctor, telling a story they love while maintaining my voice." **MARK WRIGHT**

BUY IT BECAUSE... It's a lovely story from one of Ireland's best-selling novelists.

> **"There was a bog body dated to 2000 BC. My *Doctor Who* idea had arrived..."**

Tomb Ship

AUDIO DRAMA Big Finish
WRITTEN BY Gordon Rennie and Emma Beeby
STARRING Peter Davison (the Fifth Doctor), Sarah Sutton (Nyssa), Eve Karpf (Virna), Amy Ewbank (Jhanni), James Hayward (Hisko), Jonathan Forbes (Heff), Ben Porter (Murs)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 MAY

After contributing to the 2012 anthology audio *1001 Nights*, Gordon Rennie and Emma Beeby are revisiting the Fifth Doctor and Nyssa. "It was my idea," says Gordon. "The previous two we've done were Emma's idea. It's just a lot of stuff that I wanted to do, or grew up with. *Dungeons and Dragons*, *Pyramids of Mars*, exploring and traps and ancient treasures, weird archaic alien races..."

Tomb Ship sees the TARDIS arrive in the corridors of a vast, lethal, space-travelling pyramid. "We wanted something creepy and old," Gordon recalls, "with a sort of *Tomb Raider* or *Indiana Jones* vibe to it. The ship is a floating, ancient tomb – Egyptian-like, with a sort of god-king vibe at the centre of it, and a whole bunch of plunderers on board looking to grab treasure. No-one really knows what the treasure is, but they think it's going to be something really important; the Doctor knows it's something very different."

Those plunderers are a family, led by uncompromising matriarch Virna. "It's a mother and her sons," Gordon elaborates. "It's a bit vague how many sons she has, but it seems to be a lot. She's a very strong character. She is the villain of the piece, but villains don't think they're villains – no-one thinks they're evil – and we always liked that idea. So everything she's doing is for her family, for her sons. We wanted a strong maternal instinct in her, even if it's quite murderous, if that makes sense. Riches at any cost, even if she has to make sacrifices..."

Of the sons, Gordon explains that "we knew we wanted the two strong-men ones, who are kind of under the mum's thumb, and a younger son who's weak but good, and starts to rebel once he realises his mum's not everything that he thinks she is. You just try to put in as much personality as possible."

The family aren't the only threat the Doctor and Nyssa will encounter in the labyrinthine passages of the tomb ship. "There's lots of traps and alien beasties between them and their goal," Gordon reveals. To work on audio, those traps needed to be cerebral rather than visual: "We wanted death traps in it, but we also wanted puzzle-solving as well, that would involve a lot more talking. I think the main inspiration for that was *Pyramids of Mars* again, where the Doctor's got to think his way through traps and logic puzzles, that would involve dialogue and talking."

Virna can be unfathomably cold and ruthless. How do you sell a character with such an extreme personality? "You just try to ground the character in reality. You don't want some sort of moustache-twirling hand-rubbing villain; everything she does, she can justify to herself. That's how you write a good villain – they can always convince themselves that they're doing it for the right reasons..." **DAN TOSTEVIN**

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
BRAND NEW ADVENTURES
TOMB SHIP
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The TARDIS brings the Doctor and Nyssa to a vast pyramid floating in space. It's a tomb ship – the last resting-place of the God-King of the Arrit. They're not alone, however. Another old dynasty walks its twisted, trap-ridden passages, in which only the dead will survive...

BUY IT BECAUSE... It's a classic set-up in which the Doctor has to use his wits to survive.

Last of the Colophon

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Gareth Thomas (Morax), Jane Goddard (Nurse Torvik)
RRP £10.99 (CD), £8.99 (download)
RELEASED 30 APRIL

When Big Finish launched its Fourth Doctor audio dramas in 2012, it was with the promise of recreating 'Saturday tea-time in 1977 all over again'. In *Last of the Colophon*, the influence of those classic television adventures is stronger than ever.

"It's what they would have done if they'd kept going with the 'horror movies with science-fiction trappings' thing," explains its writer, Jonathan Morris. "In that early-ish era of Tom Baker as the Doctor, they did lots of horror film pastiches – *The Mummy*, *The Thing* and *Frankenstein* – so I was thinking 'Which ones haven't they done?' I found one, but I'm not going to tell you what it is..."

The work of one of *Doctor Who*'s most celebrated writers also proved to be a stylistic inspiration to Jonathan. "This is a 'me writing a Robert Holmes' story," he admits. "He was the writer and the script editor during the first half of Tom Baker's time as the Doctor, so he was the 'showrunner', as it were, when it was Tom Baker, with Louise Jameson as Leela. He dictated the tone and style of those stories, along with the producer. So in writing it, I asked myself 'What would Robert Holmes do here?' Obviously at the end of that it's going to be nothing like Robert Holmes, it's going to be me – but you try to take on another voice."

In what ways does that voice permeate the finished script? "I think it's just in terms of the tone, really," offers Jonathan. "Robert Holmes was very strong on dialogue – the characters are so vivid and rich, and the language is so colourful, almost poetic – things like *The Talons of Weng-Chiang* have *extraordinary* dialogue. He also includes lots of little details about the world. You would know the currency, where people eat, what the next city is like, a whole society; it's a whole world in a single line. But he also had a very acerbic black humour. It could be quite cruel and almost sadistic – very *Doctor Who*-ish, really, because the cruelty of the villain is in sharp contrast to the levity of the Doctor. And so the blacker the villain, the greater it is when the Doctor wins the day. I think I pushed myself to go a bit more sardonic, I suppose."

The result is one of the most authentic Fourth Doctor audios to be released by Big Finish to date. "It's very, *very* 1977," Jonathan chuckles. "When I was writing it, I could imagine the sets, and the green lighting for the corridors – even which quarry they'd film in...!" **DAN TOSTEVIN**

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
LAST OF THE COLOPHON
BY JONATHAN MORRIS
GARETH THOMAS
JESSICA MARTIN
FULL CAST AUDIO DRAMA

BUY IT BECAUSE... It's a rich slice of highly authentic Fourth Doctor nostalgia.

WHAT'S IT ABOUT?

On the dead world of Colophos, the Doctor and Leela discover amongst the ruins of a great civilisation the invalid Morax, the last of the Colophon. But is he really as powerless as he seems? What became of the rest of his race – and why didn't he die with them?

The Elixir of Doom

AUDIO READING Big Finish
WRITTEN BY Paul Magrs
PERFORMED BY Katy Manning and Derek Fowlds
FEATURING Jo Grant and Iris Wildthyme
RRP £8.99 (CD), £7.99 (download)
RELEASED 31 MAY

It's been close on three years now since Jo Jones (née Grant) found herself back in the time and space game, courtesy of a convenient hook-up with puckish rogue Time Lady Iris Wildthyme. That was in the *Companion Chronicles* audio, *Find and Replace*; *Elixir of Doom* is the long-planned-for sequel, with Jo and Iris visiting 1930s Hollywood.

"*Find and Replace* needed a follow-up because it was such a success," writer Paul Magrs tells **DWM**. "People really loved hearing those characters interact, and hearing Katy bring both Jo and Iris, plus the Third Doctor, to life in the same scenes."

Paul's *Doctor Who* career kicked off in 1998, when he included one of his established characters, Iris Wildthyme, in the BBC Books' Eighth Doctor novel, *The Scarlet Empress*. Magrs admits that he has relished squishing together the crazy, cockeyed world of Iris Wildthyme with the more staid set-up of 1970s *Doctor Who*.

"It feels like a wonderful thing to do," he says. "I did it years ago with the Third Doctor novel for the BBC, *Verdigris*, in which Iris travels back to the 70s and the Doctor's house. A novel that I gleefully retconned and contradicted with these *Companion Chronicles*! Iris always cheerfully messes up the continuity of things. But *Elixir of Doom* is very much a story that isn't about the 1970s – Jo is from our present day, and Iris is from gawd knows where. They're free to have adventures wherever they want – and whichever style or genre they want – and that feels great to write."

If *Find and Replace* owed a heavy debt to the movie *It's a Wonderful Life*, then *Elixir of Doom*'s influences flow from the full-fat melodramas and monster pictures from Hollywood's Golden Age. Magrs has been a devotee "ever since Channel 4 started screening old movies at strange times of the day back in the 1980s," and *Elixir of Doom* is littered with loved-up references and nods to the pre-*Star Wars* era of silver screen entertainment.

"I love movies with Bette Davis and Joan Crawford in," he enthuses, "and so this one has a ravishing old bag at the heart of it. She's a much-married diva with all kinds of monstrous secrets. And I also pay lavish homage to the Universal monster pics of the era, too. It's a monster mash-up."

Like *Find and Replace*, *Elixir of Doom* has Katy Manning doubling up as both Jo Jones *and* Iris Wildthyme, a character she's been playing since 2002's *Excelis Dawns*. Also present, as in *Find and Replace*, is the Doctor himself – though which version Magrs is keeping to himself. "That's for the listener to work out from the clues," he teases. "He's an incidental character on the edges of 'The Iris and Jo Show'. That's what the *Companion Chronicles* do at their best – they take the shape of a standard *Doctor Who* story and twist it inside out and show if from another angle." **STEVE O'BRIEN**

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
BRAND NEW ADVENTURES
THE ELIXIR OF DOOM
DEREK FOWLDS AS CLAUDE
THE COMPANION CHRONICLES

BUY IT BECAUSE... It's a tour-de-force performance and a euphoric love letter to Hollywood's past.

WHAT'S IT ABOUT?

Arriving in Los Angeles in the 1930s, Jo Grant and Iris Wildthyme are caught up in the glamour of Hollywood. Monster movies are all the rage. But sometimes the monsters are real...

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MAY

THURSDAY 8

EBOOK
- ***The Bog Warrior***
by Cecelia Ahern
BBC Digital £1.99 See above

MONDAY 19

COLLECTED COMICS
- ***The Cruel Sea***
[Ninth Doctor – comic strips collected from **DWM**] £13.99

BBC
DOCTOR WHO
Robert Shearman · Mike Collins · Gareth Roberts · Steven Moffat
THE CRUEL SEA

THURSDAY 22

BOOK
- ***Wit, Wisdom and Timey-Wimey Stuff – The Quotable Doctor Who***
by Cavan Scott and Mark Wright
BBC Books £12.99
See page 77

THURSDAY 29

MAGAZINE
- **DWM 474**
Panini £4.99

SATURDAY 31

CD - AUDIO DRAMA
- ***Tomb Ship***
by Gordon Rennie and Emma Beeby
[Fifth Doctor, Nyssa]
Big Finish £14.99 See above
- ***Last of the Colophon***
by Jonathan Morris [Fourth Doctor, Leela] Big Finish £14.99 See above
- ***Charlotte Pollard – Series 1***
by Jonathan Barnes and Matt Fitton [Charlotte Pollard]
Big Finish £25.00

CD - AUDIO READING
- ***The Elixir of Doom***
by Paul Magrs
[Iris Wildthyme, Jo Grant]
Big Finish £8.99 See above

JUNE

THURSDAY 12

BOOK
- ***The Shakespeare Notebooks***
by James Goss, Jonathan Morris, Julian Richards, Justin Richards, Matthew Sweet and William Shakespeare
BBC Books £9.99

THURSDAY 26

MAGAZINE
- **DWM 475** Panini £4.99

SATURDAY 31

CD - AUDIO DRAMA
- ***Masquerade*** by Stephen Cole
[Fifth Doctor, Nyssa]
Big Finish £14.99
- ***Destroy the Infinite***
by Nicholas Briggs
[Fourth Doctor, Leela]
Big Finish £10.99

CD - AUDIO READING
- ***Second Chances***
by John Dorney
[Second Doctor, Zoe, Jamie]
Big Finish £8.99

JULY

THURSDAY 10

MAGAZINE
- **DWM 476** Panini £4.99

CD - AUDIO DRAMA
- ***Breaking Bubbles and Other Stories*** by LM Myles, Mark Ravenhill, Una McCormack, Nev Fountain [Sixth Doctor, Peri]
Big Finish £14.99
- ***The Abandoned*** by Louise Jameson and Nigel Fairs
[Fourth Doctor, Leela]
Big Finish £10.99

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PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* audios, books and toys!

WIN! THE CRUEL SEA COMIC STRIP COLLECTION!

Panini's latest collection of comic strips from the pages of **DWM** features the adventures of the Ninth Doctor as played in the TV series by Christopher Eccleston. All five of the Ninth Doctor's strip stories are included: *The Love Invasion*, *Art Attack*, *The Cruel Sea*, *Mr Nobody* and *A Groatsworth of Wit*. Also included is Steven Moffat's prose story, *What I Did on My Christmas Holidays by Sally Sparrow* which originally appeared in the *Doctor Who Annual 2006* and was the inspiration for 2007 TV episode *Blink*. Plus behind-the-scenes commentaries from the authors and artists.

BBC
DOCTOR WHO
Robert Shearman Mike Collins Gareth Roberts Steven Moffat
THE CRUEL SEA

The Cruel Sea is released on 19 May priced £13.99, and we have **FIVE** copies to give away. To be in with a chance of winning one, answer this:

What is the name of Sally Sparrow's boyfriend in *Blink*?

- **A** Larry Nightingale
- **B** Harry Raven
- **C** Barry Magpie

Phone **09011 542 221** to enter (51p per call), or post your entry to the address below, starting with this astute diagnosis: "I THINK YOU NEED A DOCTOR."

WIN! TOMB SHIP CD!

Peter Davison stars as the Fifth Doctor along with Sarah Sutton as his companion Nyssa in *Tomb Ship by* Gordon Rennie and Emma Beeby, a brand new, full-cast audio adventure from Big Finish.

The TARDIS brings the Doctor and Nyssa to a vast pyramid, floating in space. A tomb ship – the last resting place of the God-King of the Arrit, an incredibly advanced and incredibly ancient civilisation, long since extinct. They're not alone, however. Another old dynasty walks its twisted, trap-ridden passages – a family of tomb raiders led by a fanatical matriarch. But those who seek the God-King will find death in their shadow. Death from below. Death from above. Death moving them back and forward, turning their own hearts against them. Because only the dead will survive.

Tomb Ship is available this month on CD for £14.99 and to download for £12.99 from *www.bigfinish.com* but we have **FIVE** CDs to give away – just answer this question:

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON AND SARAH SUTTON IN
TOMB SHIP
BY GORDON RENNIE AND EMMA BEEBY
FEATURING JONATHAN FORBES EVE KARPF
FULL CAST AUDIO DRAMA

What lies at the heart of the Osiran pyramid, as revealed in the TV story *Pyramids of Mars*?

- **A** The Eye of Horus
- **B** The Hand of Sutekh
- **C** The Toe of Anubis

Phone **09011 542 222** to enter (51p per call), or post your entry to the address below, starting with this command: "ABASE YOURSELF, YOU GROVELLING INSECT."

WIN! CHARLOTTE POLLARD SERIES ONE BOX SET!

The Edwardian adventuress, Charlotte 'Charley' Pollard, companion to the Eighth and Sixth Doctors, is back for a new series of audio adventures on her own, played as ever by India Fisher.

She escaped death aboard the R101 and travelled in the TARDIS – but now in the service of the monolithic, unknowable Viyrans, their unending mission is stifling her. An encounter with would-be adventurer Robert Buchan, near the mysterious Ever-and-Ever-Prolixity, provides the opportunity Charley needs for escape…

The *Charlotte Pollard* box set features four stories written by Jonathan Barnes and Matt Fitton. It's available from *www.bigfinish.com* on CD for £25.00 and to download for £20.00, but thanks to our friends at Big Finish, we have **FIVE** copies to give away to readers for free. Just answer this question:

BIG FINISH
INDIA FISHER AND MICHAEL MALONEY
CHARLOTTE POLLARD
SERIES ONE

In the audio story *Invaders from Mars,* which celebrity did Charley meet in New York?

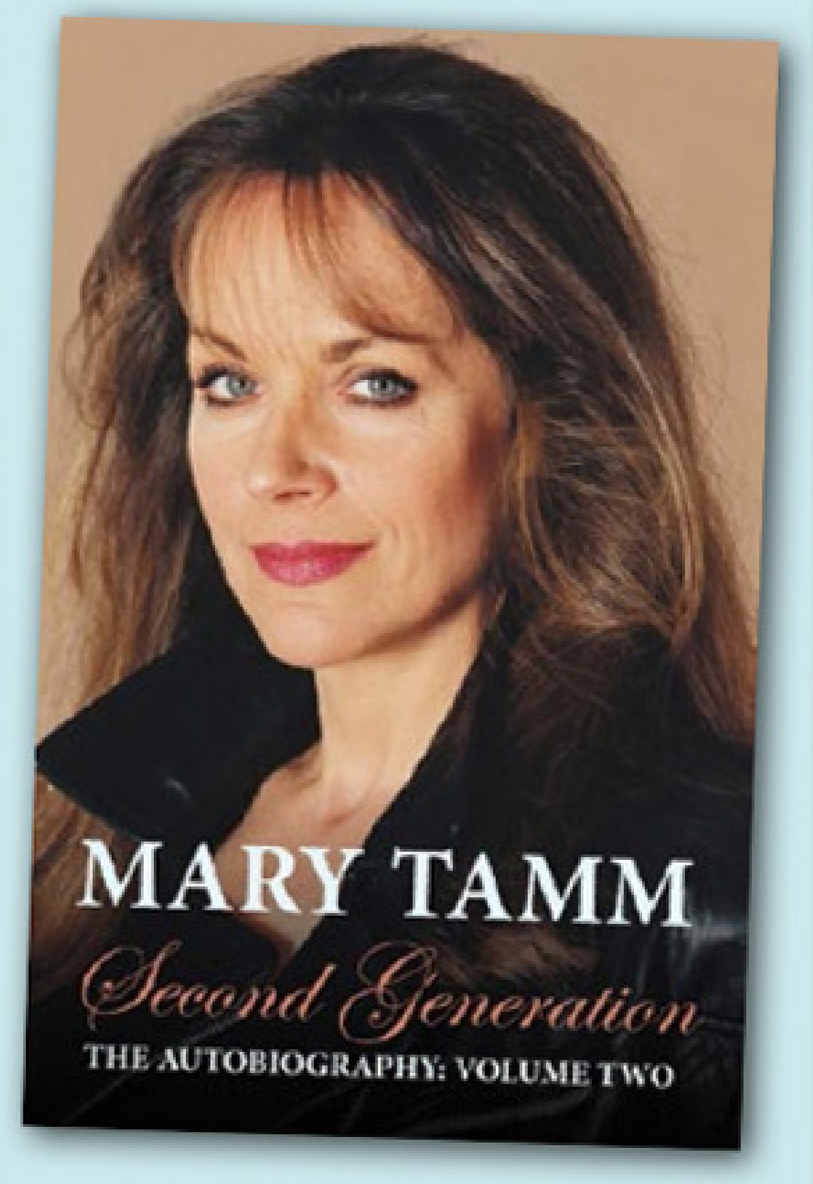
- **A** Orson Welles
- **B** HG Wells
- **C** Trinity Wells

Phone **09011 542 223** (51p per call) and leave your details to enter, or post your entry to the address below, starting with Charley's invitation: "COME ON, TAKE MY HAND"

WIN! MARY TAMM: SECOND GENERATION

In 2009, Mary Tamm's book *First Generation* came to an end half way through Mary's year on board the TARDIS. This new volume (written before her death from cancer in 2012) picks up where *First Generation* ends, with the inside story of the filming of her final three *Doctor Who* adventures; and continues with tales of her subsequent TV work, her return to the stage, and her ventures into the world of *Doctor Who* fandom.

Second Generation is published by Fantom Films and is available as a limited edition hardback for £24.99 and in paperback for £12.99. We have **FIVE** paperback copies to give away. Just answer this question:



According to *The Pirate Planet,* what present did Romana receive on her 70th birthday?

- **A** An air car
- **B** A water bus
- **C** An earth mover

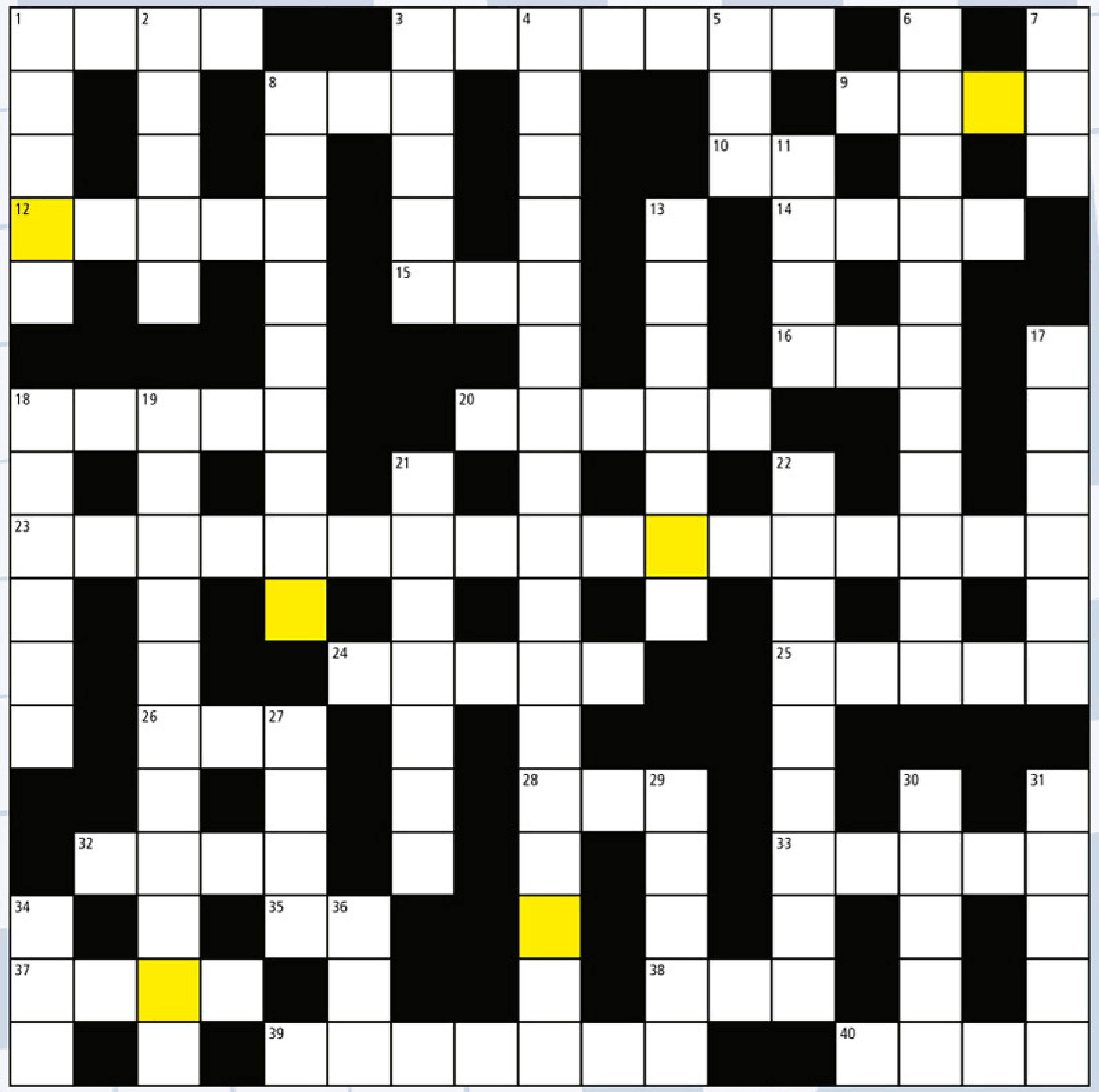
Phone **09011 542 224** (51p per call) and leave your details to enter, or post your entry to the address below, beginning with Romana's preferred choice of name: "ALL RIGHT, CALL ME FRED."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 1 May 2014 and close at midnight on Wednesday 28 May 2014. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 473, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 31 May 2014. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Do you know your Scobie from your Scorby? Then why not pit your wits against this puzzle?



ACROSS

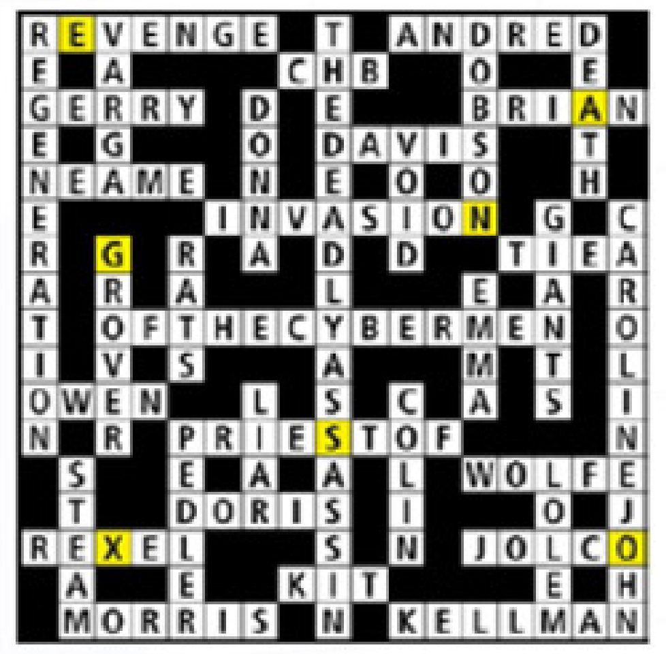
1 (and 40 Across) Azmael, for example (4,4)
3 One of the Three Who Rule (7)
8 Substance that resulted in the Green Death (3)
9 (and 27 Down) Award-winning audio dramas (4,4)
10 It took to the stars assisted by a Star Whale (1,1)
12 Home planet of Seth and Teka (5)
14 (and 26 Across) What Leela called the Doctor when she first met him (4,3)
15 (and 2 Down) Actor who played two separate roles in *Doctor Who* (3,5)
16 ___ Ceti – the planet Diplos' sun (3)
18 Mr Magister, for example (5)
20 _____ on legs – description of 1 Down (5)
23 (and 17 Down) Consequence of Davros finding a cure to the Movellan virus, perhaps? (12,2,3,6)
24 (and 7 Down) Roof of the Ark (5,3)
25 A Savant (5)
26 See 14 Across
28 Condo's contribution to the Morbius monster (3)
32 (and 33 Across) Actor who appeared with five Doctors (4,5)
33 See 32 Across
35 Bartholomew, Cedd or John (2)
37 The ULTIMA machine was set to destruct when it deciphered this word (4)
38 Delta 50, for example (3)
39 An employee of Salamander (7)
40 See 1 Across

DOWN

1 A companion of the Doctor (5)
2 See 15 Across
3 Skorr, Skree, Jast or Strax (5)
4 (and 13 Down) Character possibly based on writer Charles Hamilton (6,2,3,4,2,7)
5 One of the passengers on the Mighty 200 (3)
6 See 18 Down
7 See 24 Across
8 Frankenstein's House __ _______ – visited by the Doctor and the Daleks (2,7)
11 A rival of Salamander (4)
13 See 4 Down
17 See 23 Across
18 (and 6 Down) Bequeathed to the Black Archive by Captain Jack (6, 11)
19 An imaginary place (11)
21 Pralix, for example (7)
22 House owned by Sir Robert McLeish (9)
27 See 9 Across
29 Alpha _____ pistol – weapon used by River Song (5)
30 One of the Three Who Rule (5)
31 Professor assigned to investigate the canisters of Movellan Virus (5)
34 Arthur's ___ – speciality of the Gore Crow Hotel (3)
36 One of the Savages (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: SEGONAX

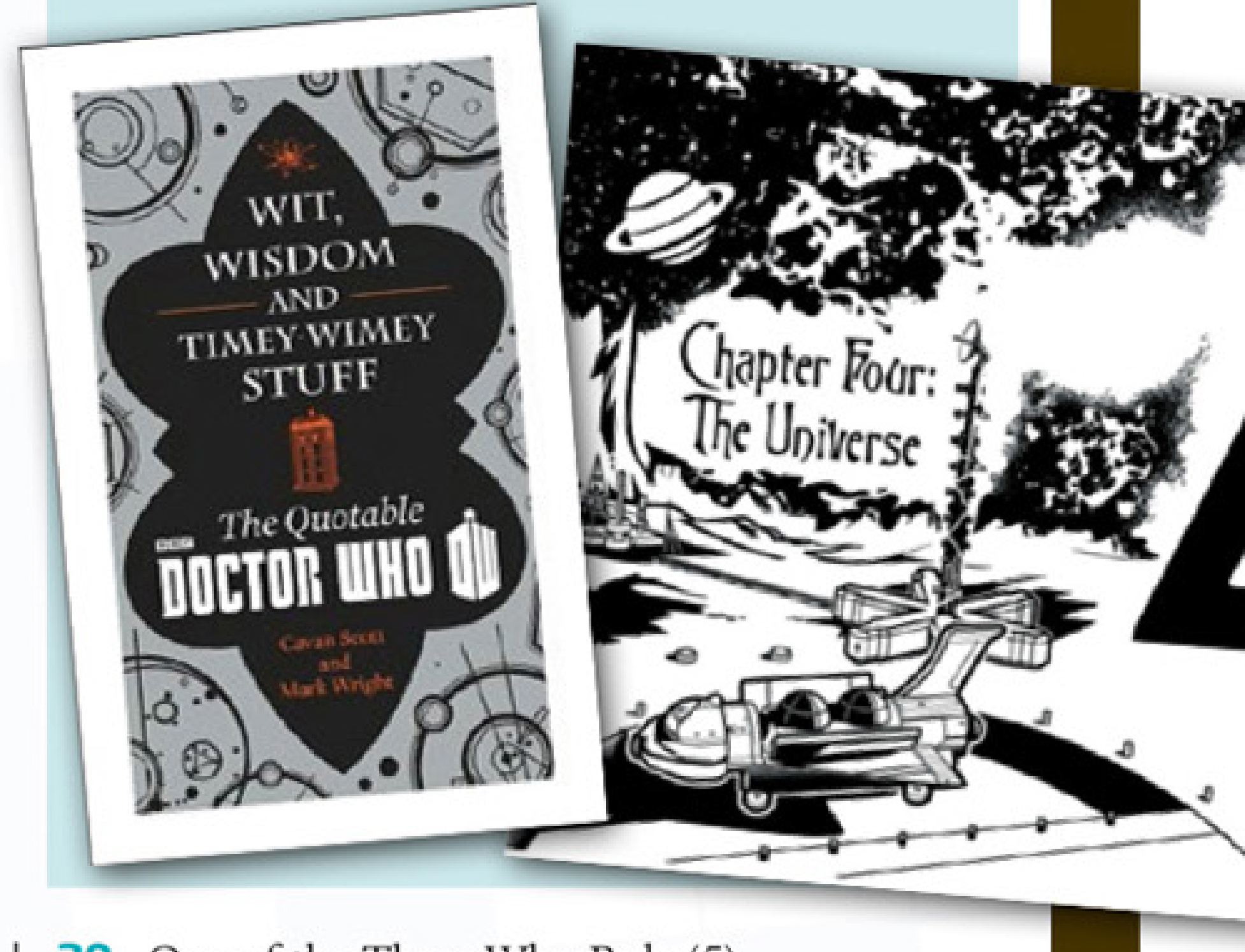
WIN! THE QUOTABLE DOCTOR WHO BOOK!

All of time and space, everything that ever happened or ever will. Where do you want to start? *Wit, Wisdom and Timey-Wimey Stuff: The Quotable Doctor Who* is released by BBC Books on 22 May. Compiled by Cavan Scott and Mark Wright, it's a journey through 50 years of the best quotes, bon mots, and pearls of wisdom taken from the Doctor's adventures. The book is beautifully illustrated throughout by Ben Morris and forms a fitting tribute to the series' many talented scriptwriters.

The Quotable Doctor Who costs £12.99, but we have **FIVE** copies to offer to the readers who can complete the prize crossword and rearrange the letters in the squares to form a character that has been played by four actors.

Phone **09011 542 232** to enter (51p per call), or post your answer to the address on the opposite page, starting with this question: "DOCTOR WHO? WHAT'S HE TALKING ABOUT?."

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 1 May and close at midnight on Wednesday 28 May 2014. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page. Postal entries must reach us by 31 May 2014.


WIT, WISDOM AND TIMEY WIMEY STUFF
The Quotable
DOCTOR WHO
Cavan Scott and Mark Wright
Chapter Four: The Universe

WOTCHA!

The page that has a seven percent stretch factor.

BY THE WATCHER

A History of Doctor Who in 100 Objects…

#44

THE HISTORY BOOK ON THE SHELF

SYLVESTER McCOY in
DOCTOR WHO
BANG-BANG-A-BOOM!
with GRAEME GARDEN, PATRICIA QUINN, NICHOLAS GRACE, SABINA FRANKLYN and BONNIE LANGFORD as Mel

It's that time of year when the thoughts of a certain subsection of *Doctor Who* fans meander towards 2002's Big Finish audio adventure *Bang-Bang-a-Boom!*. If you're familiar with it, you'll know that it finds the Seventh Doctor tackling a potentially catastrophic terrorist incident aboard a space station teeming with alien delegates. And if you're not familiar with it, you're probably thinking something along the lines of "So far, so *Deep Space Nine*." But, as its tongue-in-cheek title suggests, *Bang-Bang-a-Boom!*'s USP lies in the nature of those delegates. They're not gathering for trade talks or a peace conference, but to participate in the 309th Intergalactic Song Contest.

Bang-Bang-a-Boom! received a mixed reception, not least because some didn't quite get the gag – and understandably so. While any European listener would grasp the reference instantly, it would be unreasonable to expect those in other parts of the world to be familiar with the annual outbreak of spring fever that is the Eurovision Song Contest. So, for the benefit of readers in America, Australasia and other strongholds of sanity, let us attempt the briefest of thumbnail sketches. Every year since 1956, the sovereign nations of Europe have seen fit to lock horns in the craziest of competitions: each country submits a song, and the couple of dozen which pass the qualifying rounds go head-to-head in a live extravaganza hosted by whichever country won the previous year. The victor emerges during a brain-sappingly protracted voting process which involves an interminable succession of satellite link-ups with each participating country as marks are awarded – originally by a panel of judges, and more recently by a telephone vote. Cheers and tears ensue, and that's about it until next year.

"Nul points!"

What the above entirely fails to explain is the true nature of Eurovision's appeal. You could write an entire book on this subject and still not nail it down, so let's restrict ourselves to the simple observation that Europeans divide neatly into two categories: those who shudder at the very thought of Eurovision and refuse to watch it because the songs are absurd and the performances propel the definition of "kitsch" to a whole new level – and those who adore Eurovision for precisely the same reasons, and tune in avidly. In their millions.

So you can see where this is going. To fans of either – and, perhaps especially, to fans of both – the experience of watching Eurovision is remarkably congruent with the experience of watching *Doctor Who*. The only significant difference is that Eurovision condenses an entire season of *Doctor Who* into one single, delirious Saturday night – but it generates precisely the same fan rituals and observances. There are the months of breathless build-up. The rumours. The leaks. The arguments. The politics. The in-jokes. The optimists and the doom-mongers. And, come the big night, there are the joyous get-togethers: the viewing parties, the drinks and nibbles, the tweeting, the scoring, the rating. The embrace of camp, the delicious thrill of possible disaster, the air-punching moments of triumph. And the ever-present chance that, just like *Doctor Who*, the proceedings will be interrupted by Graham Norton.

Eurovision has launched some big hitters in its time, most famously 1974's conquering heroes ABBA, and 1994's international phenomenon *Riverdance* (not an actual entry in the contest, but a uniquely memorable example of the interlude traditionally staged by the host nation while votes are counted). And then there's Sandie Shaw, and Bucks Fizz, and Dana International: oh yes, Eurovision has its classics, its *Tombs*, its *Earthshocks* and its *Androzanis*. But, just like *Doctor Who*, it owes as much of its character to its crazier moments. An essential part of the allure is that you're never far from something truly toe-curling: a sad clown morosely turning a barrel organ (Switzerland, 1976), a pair of hapless moppets so disastrously off-key that they score not a single point (UK, 2003), or just a man waddling about the stage in a ridiculous penguin costume (Luxembourg, 1980).

But here's the crucial thing. To love Eurovision is to grasp the most vital aspect of fannishness: the importance of taking it Just Seriously Enough. You might mercilessly take the mickey yourself, but you'll defend it to the hilt from the ignorant attacks of outsiders. Neither Eurovision nor *Doctor Who* would ever be dreamed up today – not by a committee of madmen or an inspiration of geniuses – but they are both unspeakably brilliant, and both triumphantly unstoppable.

IN A NUTSHELL: Trust your inner vision. Don't let others change your mind.

EUROVISION TOP TEN

KATARINA AND THE WAVES
YANA INTERNATIONAL
SANDY SHAWCRAFT
CLIFFHANGER RICHARD
BOK'S FEZ
CORPORAL BELL AND THE DEVOTIONS
CELINE DEON
SAMANTHA JANIS
BROTHERHOOD OF MANDREL
IZLYR COHEN & ALPHA CENTAURI

THE STOCKBRIDGE ENGLISH DICTIONARY

DRAHVIN: open-air movie.
ELDRAD: unsuccessful soap opera about Kastrian expats.
INNES LLOYD: and the chap from Birmingham hasn't told the truth.
JACQUELINE PEARCE: what Susan nearly does in *The Edge of Destruction*.
MICHAEL HAYES: Jimi Hendrix's unsuccessful follow-up single.
VALIDIUM: Mr Dyall's characteristic mode of expression.

THE Six Faces OF DELUSION

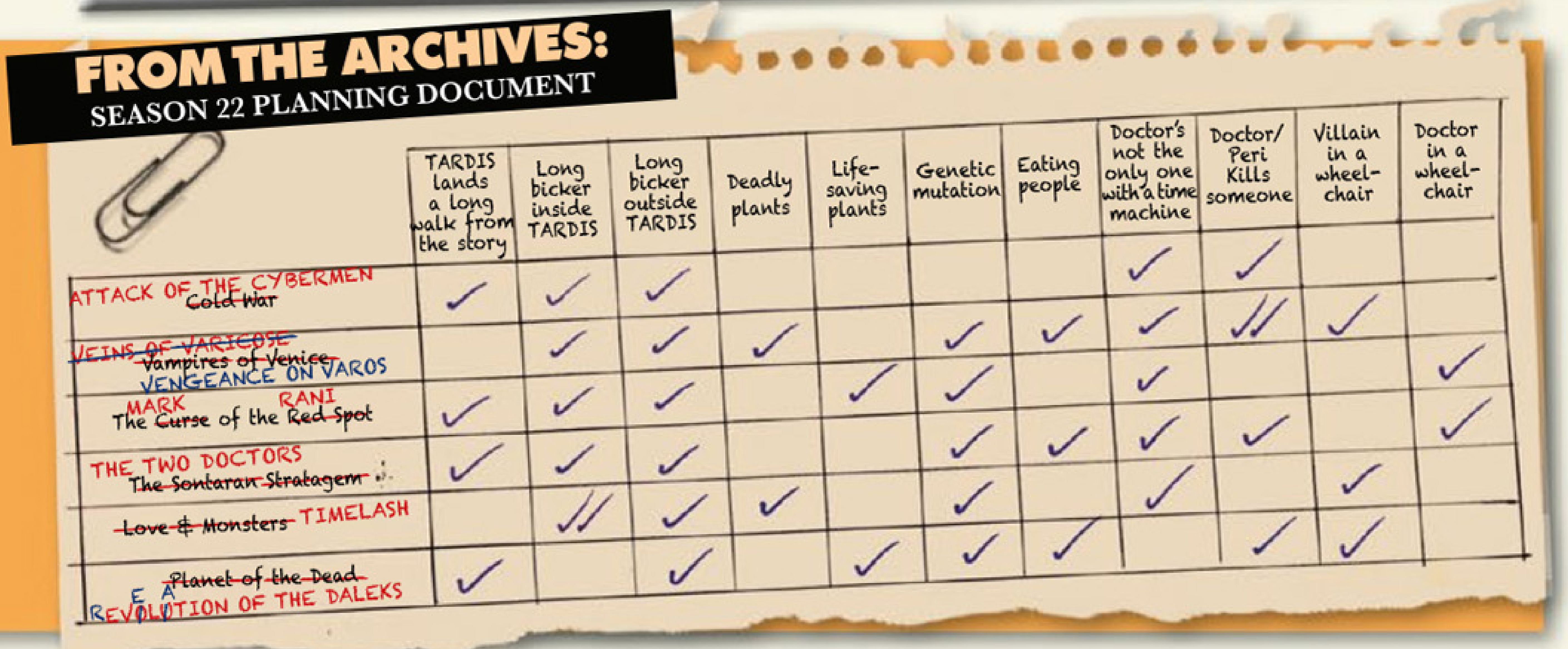
Good evening, Commentator Runcible. And here are the results from the Arcalian jury. Which five of these Eurovision euphonies score a maximum douze, and which one deserves an ignominious nul points?

Answer revealed at the bottom of the page.

1. The TV coverage of the 1960 Eurovision Song Contest was directed by future *Doctor Who* producer Innes Lloyd.
2. A song rejected during the UK's *A Song For Europe* in 1957 was *Don't Cry Little Doll*, written by *Doctor Who* theme composer Ron Grainer.
3. Doug Sheldon, who later played Kirksen in *The Daleks' Master Plan*, sang an unsuccessful entry in 1962's *A Song For Europe*. Spookily, his song was called *My Kingdom for a Girl*.
4. 1972's compere Moira Shearer made her big entrance to the strains of the opening fanfare from 1965's *Dr Who and the Daleks*, whose composer, Malcolm Lockyer, was conducting the orchestra.
5. Dressed with a few extra drapes and furnishings, the studio set for 1982's *A Song For Europe* reappeared as Lon's bedchamber in *Snakedance*.
6. The music for *Riverdance* at the 1994 Dublin contest was arranged by Fiachra Trench, co-composer of the *K9 and Company* theme.

FROM THE ARCHIVES:

SEASON 22 PLANNING DOCUMENT



	TARDIS lands a long walk from the story	Long bicker inside TARDIS	Long bicker outside TARDIS	Deadly plants	Life-saving plants	Genetic mutation	Eating people	Doctor's not the only one with a time machine	Doctor/Peri kills someone	Villain in a wheel-chair	Doctor in a wheel-chair
ATTACK OF THE CYBERMEN ~~Cold War~~	✓	✓	✓					✓	✓		
~~VEINS OF VARICOSE~~ ~~Vampires of Venice~~ VENGEANCE ON VAROS		✓	✓	✓		✓	✓	✓	✓✓	✓	
MARK RANI The ~~Curse~~ of the ~~Red Spot~~	✓	✓	✓		✓	✓		✓			✓
THE TWO DOCTORS ~~The Sontaran Stratagem~~	✓	✓	✓			✓	✓	✓	✓		✓
~~Love & Monsters~~ TIMELASH		✓✓	✓	✓		✓		✓		✓	
~~Planet of the Dead~~ E A REVOLUTION OF THE DALEKS	✓		✓		✓	✓	✓		✓	✓	

ANSWERS: It's Vinny from *Delta and the Bannermen* on the Time-Space Visualiser.

The Six Faces of Delusion: Number 6 is 'flatley' untrue (see what I did there?). The other five all earn douze points.

NEXT ISSUE...

FIND OUT
WHICH STORIES
YOU VOTED AS

THE BEST OF DOCTOR WHO!

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50 YEARS

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